

SQUARE DANCING

JUNE, 1979

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Square Dance
Convention



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official magazine of The *Sits in Order* AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

After 21 years of square dancing we have retired from it. We will miss many of our friends and the great calling. . . We might add that one of the reasons we left square dancing was all these new calls. No longer does one dare miss a dance. Dancing is now more work than fun to us. We would like to thank you and your organization for the many years of advice and know-how we received through your magazine.

Lloyd and Barbara Greenlee
Santa Barbara, California

Dear Editor:

The Mayflower Steppers in Plymouth Devon hosted a dance for Don Stewart and a party of square dancers from his club, which we called the Drake '78 Dance. This year we are hosting a dance for about 140 square

dancers from England and America and another in honor of 30 Canadian dancers. Next year Plymouth celebrates its Drake 400 year

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SQUARE DANCING

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GENERAL STAFF

Editor and Advertising	Bob Osgood
Editorial Assistant	June Berlin
Dancers Walkthru	Becky Osgood
Processing	Joy Cramlet
Circulation	Mary Mayor
Sales Reps.	Tru Loy
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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SQUARE DANCE

Convention

JANUARY 31st.
FEBRUARY 1st and FEBRUARY 2nd, 1980



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PRE-REGISTRATION DEADLINE ... January 15th, 1980

(see other side)

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Make checks payable to 16th Aloha State S/D Convention in U.S. Funds

16th Annual "ALOHA STATE" Square Dance Convention

All dance activities at the Neal Blaisdell Center, 777 Ward Ave., Honolulu, Hawaii
Special activities - where designated

PROGRAM OF EVENTS

THURSDAY --- January 31st

7:15pm ... REQUEST ROUNDS (Local R/D Leaders)
8:00pm ... GRAND MARCH
8:15pm ... TRAIL-IN DANCE (Club Callers and R/D Leaders)

FRIDAY --- February 1st

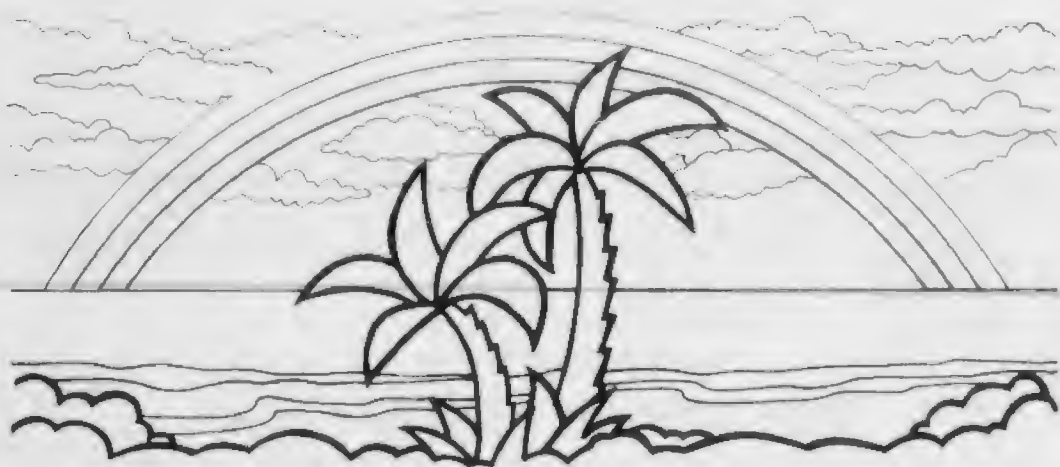
2:00pm ... MAINSTREAM +1 WORKSHOP (Featured Callers)
3:00pm ... ROUND DANCE WORKSHOP (Featured R/D Leaders)
4:00pm ... EXPERIMENTAL MOVEMENTS WORKSHOP
5:00pm ... DINNER BREAK
7:15pm ... REQUEST ROUNDS (Featured Leaders)
8:00pm ... GRAND MARCH
8:15pm ... DANCE (Featured Callers and Leaders)

SATURDAY --- February 2nd

1:00pm ... CALLERS / R/D LEADERS WORKSHOP
2:00pm ... MAINSTREAM +1 WORKSHOP
3:00pm ... ROUND DANCE WORKSHOP
4:00pm ... EXPERIMENTAL MOVEMENTS WORKSHOP
5:00 pm ... BANQUET
7:15pm ... REQUEST ROUNDS
8:00pm ... GRAND MARCH
8:15pm ... DANCE
11:00pm ... AFTER PARTY and DANCE

Program Subject to Change

SPECIAL NOTE City buses stop running at 12:00 midnight.
Tour Directors are advised to arrange for special buses for your
tour attending the after party. Taxis will be available at the entrance.



"IMPORTANT INFORMATION"

- ★ Deadline for registration refunds is **JANUARY 15th, 1980.**
- Tickets may be picked up at the Trail-In Dance Thursday evening or after that at the registration table at the entrance of the NBC prior to dance activities.
- Your cancelled check is your receipt.
- Sorry ... but we do not make any hotel or transportation reservations!
- Deadline for advance registration is January 15th, 1980. After that date you can purchase your tickets at the box office. The special 'Aloha' packet is advance registration only and is not available at the box office.

SQUARE DANCE ATTIRE REQUIRED AT ALL DANCE EVENTS

(see other side)

days	cost per person	nmbr	Total
SPECIAL ALOHA PACKET - Thurs., Fri. and Sat. - Includes Souvenir program	8.00		
Thursday	2.00		
Friday	3.00		
Saturday	3.75		
Extra			
Souvenir Badge	1.75		
Souvenir Year Bar	.75		
Banquet and Fashion Show	9.50		
After Party	5.50		
GRAND TOTAL		U.S. \$	

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P.O. Box 1
Pearl City, Hawaii 96782

General Chairman:
JOE FRAZIER,
Honolulu, Hawaii

Registration Chairmen:
BILL and TERRI DYNEK
Honolulu, Hawaii



AS I SEE IT

bob osgood

June, 1979

WE'VE ALWAYS HAD a soft spot for public opinion polls. In recent years a number of these which we conducted have proven most helpful in setting guidelines for the future of this magazine. Now we come across a series of polls conducted by others that are quite thought provoking.

First, we should make the point that one of the problems with polls of any type is that one is not always told how many individuals supplied the information from which netted the final results. A square dance poll *could* report findings that 100% of those questioned favored no refreshments at a square dance. Then it might turn out that two persons answered the questionnaire, both of them being on a diet. So it is easy to see that polls can be misleading.

Anyway, we're going to assume, as we generally do on reporting the outcome of one of these, that quite a number of dancers from a wide geographic area responded and that their answers, therefore, should be fairly representative.

The first report comes from a set of polls conducted by members of the National Square Dance Convention Executive Board. The results appeared in recent issues of their excellent publication "National Squares." Here are the facts as they showed up in the answers to eleven question in opinion poll number one.

100% of those queried said that they belonged to one or more square dance clubs. 50% indicated they belonged to one or more round dance clubs. Within a given area an average of 70% were reported as belonging to clubs. 90% of the clubs in any given area were reported as belonging to local associations, councils, or similar organizations.

On the question of "How often do you square or round dance?" 95% indicated weekly (we assume this means once per week), while 90% of the responses indicated that the average club met twice a month. On the average, membership in square dance clubs is sixty persons. An average of 75% of the clubs at the time the poll was taken used the "CALLERLAB" dance level designations.

This next spot was of particular interest and had to do with square dance classes. The average reported thirty weeks duration with clubs sponsoring 90% of the classes and the cost per person per lesson averaging \$1.25. Locations of classes indicated 50% were held in schools, 25% in churches, 20% in recreation centers with 5% utilizing other facilities.

The final questions in the first poll indicated that square dancing was holding its own with approximately the same number of people coming into the activity as those that were dropping out. Reasons for the dropouts were "due to new material and a level too high for new dancers." The poll showed that increases in the number of dancers was due largely to promotion carried on by the clubs and dancers. Finally, the report showed that approximately 50% of the clubs featured one round dance between square dance tips while 40% programmed two rounds between tips.

Opinion poll number two was also most interesting. The answers came from square dancers in thirty-two states and from coast-to-coast. The first question was "Where do single square dancers dance in your area?" The answer showed that 70% confine their activities to single clubs, while the balance attend regular couple clubs. Further on the subject of singles, the poll showed 30% of the clubs welcome singles as members. The average dance level of clubs in the various areas was listed as Mainstream.

Fees paid to callers range from \$35 an eve-

ning on the low side to \$60 an evening on the high side. To the question regarding how many clubs run classes for forty-one weeks as suggested by CALLERLAB, the answers came up with a big fat goose egg. Apparently all classes run for a shorter period of time.

Only 50% of the questionnaires indicated that dancers were coming out of classes able to dance at club level. About 60% of those attending classes were able to finish the class but found that they needed additional workshop experience in order to dance at club level. The astounding fact was that of the 60% who finished class, at least half of these dropped out of square dancing within six months following completion of the class. On the question of dropouts 40% was figured the average. And 90% of those questioned felt that longer classes was one of the main deterrents to stop the dropout problem. Quite a number indicated that better relations by clubs where new dancers were concerned and assistance from club members at classes where they would indicate proper dress, ethics, and styling would also help to stem the dropout problem. The reports showed that little or no styling was taught in the classes.

Concerning the big dances 80% indicated that their area featured local and/or state three-day dance events and that 70% of these featured out of area callers and teachers.

Norm and Joan Holloway, members of the National Convention Executive Board, conducted these opinion polls. We look forward to the outcome of their future efforts.

Another poll showed up in the April issue of The Dancer serving Tidewater, Virginia and North Carolina. Entitled "Meet Bob And Mary Brown," here's what the article has to say about club membership in its area.

BOB — MARY — BROWN are the names that appear most frequently (after eliminating the duplicate listings) among the Club Members as listed in the new TSARDC Directory. For those of you who like statistics (based upon the Directory), the Tidewater Square And Round Dance Council membership is comprised of:

76% Married Persons	= 1,198
14% Single Ladies	= 212
10% Single Men	= 150
100% Total Members	= 1,560

80% are members of 1 club	= 1,255
15% are members of 2 Clubs	= 228
3% are members of 3 Clubs	= 48
2% are members of 4 Clubs	= 26
0% are members of 5 Clubs	= 2
0% is a member of 6 Clubs	= 1
100% Total Members	= 1,560

86% Square Dance Only	= 1,339
6% Square and Round Dance	= 95
5% Clog Dance Only	= 74
2% Square and Clog Dance	= 27
1% Round Dance Only	= 21
0% Square, Round & Clog Dance	= 4
100% Total Members	= 1,560

We have discovered that there is no better way to plan for a local area, a state, or even on a national or an international basis than knowing what is going on and getting the facts well in hand. For what they may be worth, we find these polls extremely interesting. If your area runs a poll, send us a copy of the questions plus the final results. We'd appreciate it.

Comfortable Dancing — Proper Spirit

HOW FITTING IT SEEMED to those of us who attended the CALLERLAB Convention this past April and who knew Ed Gilmore, to see his familiar square dance slogan, "Comfortable dancing in the proper spirit," as the convention theme. Ed, who passed away in 1971, was not only a pioneer in square dance calling, bridging the activity from its traditional form into the contemporary scene, but he was a true "triple threat" leader. A most talented caller, a teacher of callers and a devoted leader, Ed was especially concerned about the quality of dancing. Those who had the pleasure of dancing to Ed's calling realized this for they soon discovered the joys of moving to music and of doing movements in a comfortable sequence.

We cannot help but believe that Ed would be particularly pleased at this time with the growing interest in the campaign for smooth and uniform dancing. Ed left us a great legacy and those who knew him personally, as well as the many who indirectly benefited from his philosophy by way of the callers he instructed over the years, will indeed be continually grateful.

Wisconsin Invites You to the 28th



LEE SHERMAN DREYFUS

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OFFICE OF THE GOVERNOR
STATE CAPITOL
MADISON, 53702

Telephone Number
(608) 266-1212

To the Participants and Guests,
28th Annual National Square Dance Convention

WELCOME TO WISCONSIN!

We look forward to having you with us. And I know you will enjoy your visit, for you will find the people of Milwaukee to be warm and friendly, eager to make your stay in Wisconsin a most enjoyable and rewarding experience.

Before you leave our Badger State, we hope you will take the time to enjoy some of Wisconsin's outstanding recreational facilities -- vacation opportunities to please all -- and, for a time, a quality of life difficult to find anywhere.

We wish you a most successful 28th annual convention, so -- reach for your partner and swing ... into fun in Wisconsin!

Warm regards,

Lee Sherman Dreyfus
Lee Sherman Dreyfus
GOVERNOR

June 28-30
1979

Governor Lee Sherman Dreyfus extends his personal invitation to attend the Convention.

FOR THE 28th TIME in as many years, square dancers from all parts of the world will flock to the hosting city for the annual National Square Dance Convention. A household word for dancers of all ages and all degrees of ability, this once-a-year biggie has become the meeting place for dancers, callers, teachers and leaders. Often referred to as the showcase of American square dancing, this big event has set many standards that have been respected wherever dancers gather.

More Than Just A Big Dance

The twenty members of the National Convention Executive Board -- made up of the General Chairmen of past National Conventions -- have worked hard over the years to make this event truly special. Those who have attended one or more Conventions in the past

will remember not only the many pleasure-filled hours of dancing to some of the fine callers from all parts of the world but the clinic sessions and panels, open to all, which each year provide constructive ideas for club members, leaders, callers, teachers, and prompters. So, if you are planning to attend the Convention in Milwaukee the last part of this month, make it a point to take in at least one of these educational programs and then, upon returning home, share your feelings with members of your local dancing groups.

What to Expect

For the last four years several hundred of Wisconsin's most dedicated dancers and leaders have been preparing to show members of the dancing world *the time of their lives*. You'll have all the *usuals*, events that

you come to expect at each National. These include programmed dancing (squares, rounds contras, etc.) as well as clinics and workshops in these same categories. But then, as in the case of each National Convention, you'll be treated to special attractions unique to the hosting area. Special afterparties and many other treats typical of the Wisconsin area, will be spread before you.

If this is your first National Convention, you will discover that you will have no problem in keeping busy. Your only problem will be in making the decisions. Veterans will advise newcomers not to try to do everything; to take out a bit of time now and then to sit up in the stands and watch what will be going on. Sometimes you can appreciate more about your hobby when looking at it objectively from a distance. Take in some of the educational programs, the fashion shows and specials. Your printed program, which will be ready for you when you sign in, will give a detailed description of the panels and clinics available, their locations, times etc.

Make it a major point to get acquainted with dancers from other areas. It may be fine to dance with a group of your friends from your own area but don't forget, you dance with the home folks twelve months out of the year. Here's an opportunity to dance with a couple from Holland, a group from Japan, or to share a meal with a couple from Canada, New Zealand or Germany. This is what the National is all about. Here is your opportunity to recharge your batteries and to realize the full scope of American square dancing. It is a great opportunity.

The Red Carpet Is Out

Milwaukee has the red carpet all sparkling clean and ready to roll out to all square dancers come June 28, 29 and 30, 1979, when the 28th National Convention convenes at the air-conditioned MECCA/Civic Center.

Visitors will be converging on the city in cars, camping vehicles, planes, trains, and a few could even arrive by boat! The word is that Wisconsin is ready and anxious to greet and treat all to a truly memorable event.

Visitors can expect temperatures in the mid-seventies during the day and in the middle fifties at night. Wisconsin is known to have a shower or two in June (that's what keeps the state so green and fresh). However, the

weatherman has given assurances that visitors will not be arriving on the wings of a tornado, as many did in Oklahoma!

Wisconsin is on Central Daylight Time. The city of Milwaukee has an 11:00 P.M. curfew for persons under 18 years of age. A chaperone is necessary after that time. For the CBers, dancers will be monitoring Channel 4. The emergency telephone at the Convention Center is (414) 273-8660 (Milwaukee Police).

The tour folks are shining up the buses. The campground is readied. Turner Hall is cooking the Gemuetlichkeit feast. The fashion show is being spiffed up. The sound technicians are sounding the halls. The education panelists are preparing. And the callers are set to go! All is in readiness. A word of caution — get rested up before you arrive because sleep is not high on the agenda at the National.

Trail Blazer and Trail End Dances

June 13 — Club Bil-Mar, Manitowoc, WI

June 20 — R/D Club Bil-Mar, Manitowoc, WI

June 22 — Stoeckights Ballroom, Cleveland, WI

June 22 — Pfister Hotel, Milwaukee, WI

June 23 — Wisconsin State Fair Park, Milwaukee, WI

June 23 — YWCA, Neenah, WI

June 24 — Interlaken Resort, Lake Geneva, WI

June 24 — Kiesler Campgrounds, Waseca, MN

June 24 — Labor Center, Appleton, WI

June 24 — Fair & Exposition Center Louisville, KY

June 24 — St. Mary's School, Oregon, IL

June 25 — Kiesler Campground, Waseca, MN

June 25 — Fairgrounds, Peotone, IL

June 25 — Tinley Park, IL

June 25 — R/D Lions Park Rec Center Gym, Mt. Prospect, IL

June 26 — R/D Case High School, Racine, WI

June 26 — Royal Holiday, Lake Geneva, WI

June 26 — Westernaire S/D Center, Green Bay, WI

June 26 — Jeffery School, Kenosha, WI

June 26 — Aldrich High School, Beloit, WI

June 26 — Riverside Bowl, Dubuque, IA

And these Trail End Dances at various locations in Milwaukee on June 27:

MECCA Arena (MS)
 MECCA Bruce Hall (R/D)
 Imperial Room, Pfister Hotel (MS + II)
 Grand Ballroom, Pfister Hotel (Challenge)
 Marc Plaza Crystal Ballroom (Advanced)
 Plankinton Hotel Skyroom (Solos)
 Fairgrounds (MS)
 Peletier Room Howard Johnsons (Contras)

Last Minute Information

To Round Dancers — only persons who purchase the Convention Program Book will be entitled to the additional Round Dance Syllabus which will be available in the Round Dance Hall on all three days. Identification of purchase will be on the badges so it will not be necessary to present the Program Book for acquisition of the syllabus.

To Solo Dancers — solo dancers will be a special part of the 28th. There will be a Hospitality Room and a hall set apart for solo dancing, in addition to Hitching Post areas in the other halls. The Solo Educational Panel will meet from 9:00 to 10:00 Thursday morning in room W4 on the second floor of the Convention Center. Bring your progressive ideas and your problems here for discussion at this time.

To All Dancers — Wisconsin will be continuing the color coding concept that was used at Atlantic City. At the Convention each square dance level or type of dancing will have a designated color which will be used to help the dancer easily identify information pertaining to that hall. Signs will have a border of the designated color, and the colors will be coordinated with the daily handout programs as well.

Designated colors are: Extended Basics — Royal Blue; Mainstream (SPD) — Kelly Green; Mainstream (APD) — Mint Green; Plus I — Canary; Plus II — Goldenrod; Advanced — Orange; Challenge — Red. Round dancing will be Burgundy. Solo dancing will be identified by Tan; Youth by Brown. Contra dancers should like Purple for Beginning and Lavendar for the Accomplished Contra Dancer. Heritage dancing will be identified by Gray.

Recipe for a Fashion Show

Take 400 square yards of green carpeting to make a garden in the shape of Wisconsin. Add four fountains flowing in a waterfall six feet high, flowers, trees, shrubs, rocks and pools to accent the garden. Add 32 models in bright,

colorful, original dresses to fill in as living flowers. This adds up to the main setting for the Wisconsin Fashion Show.

For added enjoyment, put in eight feature settings around the edge of the Arena to highlight eight great attractions of the State and use them as a background for eight local talent acts. Tie them all together with a lively tour of Wisconsin set to music by the enchanting organ of Frank Charles. The finished product is the 1979 Fashion Show.

Exciting Exhibitions

One of the most spectacular and renewing times of the Convention is the time when the exhibition groups do their thing and participants can rest the weary bodies and enjoy! At the National in Milwaukee there will be two such opportunities. Exhibitions will be presented prior to the evening program in the Arena, a facility with 9,000 elevated seats. The same program will also be presented in Bruce Hall, which has elevated seats for 3,000. Here the exhibitions will be presented halfway through the evening program. What a plus — tired feet won't have to walk so far.

These groups have registered to demonstrate their unique routines: Silver Swingers — California; Let's Dancers — Texas; National Cowboy Hall of Fame — Oklahoma; Maycroft Square Tappers — Michigan; Star Promenaders — Minnesota; Jim's Dandies — Colorado; Squarenaders — California; Perfect Squares — Minnesota; O.K. Cloggers — Oklahoma; Air Cap Tappers — Kansas; Calico and Boots — Colorado; Happy Tappers — Missouri; Kalamazoo Kids 'n Kusins — Michigan; Royal Sil-O-Ets of Minnesota and The Spirits from Texas.

Make sure to include viewing these fine groups as a definite part of your agenda while at the 28th National.

Rounds Programmed

In the square dance halls, these rounds will be programmed between tips. The rounds are listed in order of popularity. Dancing Shadows, Folsom Prison, Feelin', Birth of the Blues, Little White Moon, Maria, Them Old Songs, Walk Right Back, Tips of My Fingers, Till Somebody Loves You, Green Door, Mexicali Rose, Sunrise Sunset, Very Smooth, Rose Room, Tango Mannita, Neapolitan Waltz, Hot Lips, Lay Down Salley, Wildflow-
(Please turn to page 88)

SMOOTH DANCING

Milwaukee, host city for the 28th National Square Dance Convention, features smooth and uniform dancing this month.

TARGET FOR THIS YEAR-LONG emphasis on smooth and comfortable dancing has been the National Convention whose theme this year is Smooth and Uniform Dancing. Many area and state associations and foundations, as well as a number of overseas foundations, have participated in this gigantic observance devoted to putting the emphasis on quality in dancing.

Each morning starting at 11:00 there will be two hours of clinic work geared to all attending dancers and conducted by Bob Osgood and Bob Van Antwerp. During these six hours all of the material covered during the recent eight months of the campaign in this and other square dance publications will be highlighted. You'll have an opportunity to see firsthand what we mean about comfortable dancing. You'll experience what we refer to as *moving to music*.

You'll have an opportunity to see for yourself what it is like to dance considerately and you'll have a chance to observe what is frequently referred to as rough dancing. While there will be some use of contemporary movements past Mainstream, the emphasis as it has been in this series will be placed on the *foundation movements* that comprise all the body mechanics involved in the basics, whether they be Mainstream, Plus, Advanced or Challenge.

During the sessions we hope to point out why uniform dancing is important and show, by way of a demonstration group, what it would be like if we operated without a uniform system of standardization. It is hoped, if you are going to be on hand in Milwaukee the 28, 29 and 30th of this month, that you will join us and please, if you do, come up and say hello.

Support from Everywhere

We quickly ran out of space when it came to listing the various associations that have en-

dorsed the Smooth and Uniform Dancing program and we completely lost track of the number of area publications that have reprinted the proclamation and/or created editorial comments of their own. In the Florida West Coast Dancer, veteran caller Ron Schneider spelled out some interesting points in an article called "Smoothability." Here is what he had to say:

In the beginning we were all taught how to dance smoothly and move to the music, the correct handholds, where the pivot points on arm turns and courtesy turns are, and many other styling points that make for smooth dancing. However, as our dancing time and instruction increases, more emphasis begins to be placed on getting through the routines and we are taught so many new calls that we begin to forget the fundamentals of smooth dancing. We fall into what I call "panic dancing." Let me point out some of the fundamentals of smooth dancing that should be taught during the beginner classes.

Moving to Music — The heavy bass beat of the music is the sound to which we move our feet. We do not pick up the feet, but move them along in a gliding motion. Leaning slightly forward and shuffling on the ball of the foot, we take short strides. The heel of one foot should be even with the toe of the opposite foot with each step, resulting in an eighteen inch stride. The sound should be like rubbing sandpaper on the floor.

Lead Time — A dancer should not attempt to execute the call the instant it comes out of the caller's mouth. He should be dancing at least two beats behind the caller. Any good caller will allow this much time. This is the first step to minimizing "panic dancing."

Arm Turns and Courtesy Turns — The pivot point of any arm turn is exactly halfway between each dancer. It is not the man stand-

ing in place and pivoting around on his heel or toe while the girl races to keep up like a crack the whip. Also, on a courtesy turn the pivot point is halfway between the man and his partner. Remember, we are leading the lady around with the left hand and *not* shoving her around with the right hand in the back.

Handholds — On forearm turns the hand should be above the wrist almost to the elbow, on the inside of the arm. The man should not grip the lady's arm. A slight leaning away from each other will give the necessary friction needed to stay together. On promenades, the man's palms should be up — facing him — so that he can look into them. Also, on courtesy turns the man's left palm should be up, facing him. On square thru and grand right and lefts, or any move where we pull by, the grip is similar to a handshake — palms together with the thumbs overlapping. Remember not to jerk or yank as there is no need for this. We seem to make it around the square all right on a weave the ring (no contact at all), so why should we have to yank by on a grand right and left? Square thru falls into the same rule. We are reaching out with each hand in turn and making contact as we dance. Any pull by moves should be released the instant we pass that person.

Do Not Hang On — Box the gnat, star thru and curlique should all be loose handholds. We have found that if the ladies will offer the back of her hand to the man on a curlique it is quite smooth.

Centers In, followed with a cast off — The lead dancers should spread apart slightly, extending their inside hands, palm down, to their sides, fingers pointing toward each other, fingers closed. The trailing dancer can come in and take their hand.

Allemande Thar — In a normal thar with the men on the inside, the men must take short steps or the girls will be racing to keep up. Again, the grip is a forearm grip as previously described.

Size of the Square — The size of the square is important to smooth dancing. Keeping the square from expanding is the responsibility of all eight dancers. Maintaining contact with adjacent dancers and connecting formations will be a great help in keeping the square from "growing." Contact is very important in today's position oriented dancing. We must

RON
SCHNEIDER



Most callers feel strongly about style and smooth dancing, but not all possess the ability to express themselves as clearly as Florida caller Ron Schneider. Ron points out here a number of ways dancers can avoid style traps. We thank Ron and the Florida West Coast Dancer for these thoughts.

learn to touch hands with the adjacent dancers, always. We should maintain hand contact, especially with the dancer considered to be our partner.

Shortcutting — Two of the most flagrant violations of the rules are the turn under on a ladies chain instead of a courtesy turn and the "back up" or "do nothing" promenade. A courtesy turn is part of the ladies chain, a turn under is not. If we are going to shortcut this call, then why not do a partner trade instead of a courtesy turn? Why bother to do a left allemande at all? We all know what it does and we always come back to our partner. A promenade is still a dancing call and was never taught as a back-up if you were just a little past home station. We do not stand still on a do sa do as we sometimes see when a promenade is called. I know many dancers say they are conserving energy when they do not promenade.

It is difficult to break old habits and it is difficult for us to remember all of these things. Just as in beginner class we did not learn thirty basics in one night but learned them one at a time and practiced them until they became automatic, let us take one technique at a time and concentrate on it every time we dance until it becomes automatic. Then, go on to the next and before long we will be dancing more smoothly, enjoying dancing more and will be more enjoyable to dance with.



The 6th for CALLERLAB

IN AN IMPRESSIVE SHOW of strength and support some nine hundred callers and their wives (or husbands) traveled to Los Angeles early in April to attend the first CALLERLAB Convention held away from the center of the coun-

try. This was the sixth of these giant meetings and the consensus of opinion — it was a huge success!

Those attending came from forty-one states, five provinces of Canada, plus Australia, England, Japan, The Netherlands, and New Zealand. During the course of the three days of meetings in the luxurious Marriott Hotel many significant actions were taken by the callers. Most notable, perhaps, were the decisions made relative to the Basics. Some changes were effected in most of the plateaus. Some movements were eliminated and a few were moved forward or back into another classification. While there were no real surprises in this line, it is felt that the changes would aid in the teaching and planning within the various programs. (For a more complete report, see page 30.)

The callers, while voting to retain CALLERLAB's present single form of membership, established a direction for future close involvement with area callers' groups around the world. As the details of this affiliation program are worked out more fully, they will be publicized by CALLERLAB

Jon Jones, Arlington, Texas was elected to be Chairman of the Board and his Executive Committee for 1979-80 will include Al Brundage, Jensen Beach, Florida; Herb Egender, Aurora, Colorado; Bill Peters, San Jose, California; Dave Taylor, Naperville, Illinois; and John Kaltenthaler, Pocono Pines, Pennsylvania, who was reappointed as Executive Secretary.



Milestone Award Recipients (above) Lee Helsel, Dru Gilmore (for Ed) and Bob Van Antwerp. Outgoing Chairman Jack Lasry (below, left) greets incoming Chairman, Jon Jones.





Table Talk — Beryl Main, Ken Bower and Jerry Haag at the banquet.

(right) Receiving the "Small World" Award are Tac Ozaki and Matt Asanuma, Japan; Pete Skiffins, England; Jac Fransen, The Netherlands; Wally Cook and Barry Wonson, Australia; and Graeme Thawley, New Zealand.



At a time when the National Convention and many associations around the world are putting the emphasis on "Smooth and Uniform Dancing," it seemed appropriate that the theme for the CALLERLAB Convention was "Comfortable Dancing in the Proper Spirit," long a slogan of the late Ed Gilmore, one of the founders of CALLERLAB. At the final banquet Ed was honored posthumously by the membership with CALLERLAB's

highest award, which was presented to Ed's widow, Drucilla.

Others who received the Milestone Award this year for their unselfish contributions to the square dancing activity were the late "Doc" Alumbaugh, California (accepted by Bruce Johnson), Bob Van Antwerp, State Line, Nevada and Lee Helsel, Sacramento, California.

(Please turn to page 89)

The 1979-80 CALLERLAB Board of Governors.



Each of these members has called for twenty-five years or longer. They all received the Quarter Century Award.



tips for ADVANCED DANCERS

By Ed Foote, Wexford, Pennsylvania

WE KNOW that those not involved in square dancing often criticize the activity simply because they are not informed about it. Somewhere along the line they have received misinformation. The same is true with criticism of Advance and Challenge dancing — most of the criticism is caused by a lack of knowledge. The best reply is to educate the person with accurate information. Here are the most common criticisms people involved in these levels of dancing receive, and a reply you can give.

Criticism: Advanced and Challenge dancers have to learn hundreds of calls. I can't do that.

Reply: The Advanced Basic List, as recognized by CALLERLAB, contains about 55 calls. This is less than the Mainstream Basics List taught in beginners' class. You found you could learn the Mainstream Basics by your attendance once a week in beginners' class, and likewise you could easily be able to learn the Advanced Basics in a weekly Advanced class.

Criticism: Maybe I could do Advanced, but Challenge means too many calls.

Reply: The Basic Challenge List, as recognized by CALLERLAB, also contains about 55 calls. Combining the Basic Advanced and Challenge Lists, that's 110 calls. If you are dancing Mainstream Plus Two, you are dancing 110 calls right now. Three years ago, before you started as a beginner, you would have said, "110 calls — there's no way I'll ever learn than many." Yet now you are doing them. Now you say, "110 more calls — no way." Yet once you go through class to learn these calls, you'll be dancing them, too. Many things seem insurmountable until we try them.

Criticism: Advanced and Challenge dancers have to dance four nights a week to keep up.

Reply: Once a week is all that is necessary. The vast majority of Advanced and Basic Challenge (C-1) dancers only dance this level once a week. A few people go more often, just as some people go to more than one Mainstream dance during a week, but this is their decision — it is not required to keep up. In fact, many people dancing Extended Challenge (C-2) only choose to go once a week, and they can keep up also.

Criticism: I've watched Advanced and Challenge dancers. They don't have any fun because they are not smiling.

Reply: That same thing could be said of round dancers or those who engage in sports. They are simply concentrating on what they are doing. We know they are enjoying themselves or they would not be participating in their particular activity. Same thing for Advanced and Challenge dancers.

Criticism: Advanced and Challenge dances are speeded up. The caller calls faster and it is no longer dancing.

Reply: Dances at these levels are called at the same speed as at any other level. However, if someone is not experienced in these levels, the dance will seem fast. Any dance that is at a higher level than one is accustomed to will seem fast because more reaction time is needed to respond to the calls. This is true for the beginner coming into Mainstream dances and for Mainstream Plus dancers coming into Advanced or Advanced coming to Challenge. For those who know the material, the tempo is just right; for those who are unsure or who do not use proper positioning, the tempo may seem fast. The important thing to remember is that no matter what level you are talking about, until a person becomes comfortable with that level it will seem fast to him.

It should be pointed out that sometimes dancers listening to a caller who is calling
(Please turn to page 90)

NOTE: In the April issue, one of the starting positions for Spin the Windmill was an eight chain thru formation. This is incorrect. It should have read "trade by formation."

Don't just sit there!



Viewer or Doer—which one are you?

by Jiavanna

HAVE YOU EVER NOTICED that the one thing you never see on television is people sitting around watching television? Now don't get the wrong impression, I love television, just sitting back and being entertained. But the people I'm watching . . . Rhoda, Mary Tyler Moore, Laverne and Shirley, Barnaby Jones . . . they don't sit there and watch television. If they did, I wouldn't watch them.

This came as a revelation to me. If I were to watch these characters watching television, I'd be bored and they'd be boring. So instead, the TV scriptwriters show me the characters living out their lives, actively.

Well, there I am passively watching Rhoda (and enjoying it most of the time) and I look over at my husband on the couch. It sinks in that's he's watching Rhoda and not me. If he watched me, he'd be bored because I'm just watching TV. He's watching Rhoda because she's doing something.

A commercial for children's toys is coming on. Which one is it tonight? Press a button and your car wins the race. Flick a switch and your basketball team wins. Turn a dial and you've won a war! Goodness! A fine bill of goods for our kids. Pay \$35.00 and overdevelop your wrist or index finger as you underdevelop your imagination, not to mention the other faculties of mind and body.

The show's back on but who cares, I'm rolling in reverie now. When I was a kid there was a wonderful old tire that hung on a rope from a tree limb in our neighborhood. And all of us kids used to swing on it. And in front of

our house there was a gate that one could swing on, either with a friend or solo, for hours on end. And in the playground the very first "ride" we all ran for was the swing. Who can go highest? who can go fastest? who can touch the trees? who can stop first? — that wonderful sensation of propelling one's self through space, of creating motion, of making your own private breezes, of being deliriously in and out of control at the same time, and of doing it all with one's own arms, legs, back and mental energy. How thrilling it was!

Wait a moment, did I say "was?" Well, that's very scary. Was means used to be — the past. Is this the moment that the adults of my childhood warned me about? "Have fun while you're a child; life will be hard when you grow up." And my unspoken rebellious reply, "No, there'll always be fun; I'll always have fun; the fun will never stop, not for me — I'll make it last."

The news is coming on . . . there's a war somewhere and a flood somewhere else, a fire, robberies, suicides, frauds, killings, plane disasters and, most important of all . . . one broken promise, to myself. I let the fun slip away, the swing is broken and it can't be fixed.

But — that's not the last swing in the world! So, I set out to find a new one. One that uses arms, legs, back, and mental energy, and propels me through space as I create my own breeze, one that I can share with a very special friend (my husband) and one that's fun. And I found it — SQUARE DANCING!!!!

Traditional Treasury

By Ed Butenhof

ONE OF THE NAMES that is still heard in modern square dancing is Sally Gooden. Sally was a name for the right hand lady, while the opposite lady was the "girl from Arkansas," and the corner was "old grandmaw." The partner was a "taw" (to rhyme with grandmaw). There were a number of dances consisting mainly of arm turns involving these people and the dance was often called "Sally Gooden." The following version is found in Lee Owens' "American Square Dances of the West and Southwest (1949). Use a fiddle hoedown.

SALLY GOODEN

First old gent out to the right and swing (a right arm turn really) **Sally Gooden and swing** (turn right) **the girl from Arkansas**

Now swing (left) **Sally Gooden, and now your taw** (right)

Don't forget your old grandmaw, you ain't swung granny since way last fall (left)

Go back home and everybody swing, promenade (repeat for each gent)

(The arm turns simply use alternate arms once started)

Many of the older books, incidentally, use the terms swing and turn interchangeably, relying on context and familiarity to keep things straight.

Versions of this dance are plentiful in old books — obviously it was popular. Ralph McNair in "Square Dance" (1951) had one called "Old Arkansas" which had the ladies go one by one to the right hand couple, back home (Arkansas), the opposite couple, home, the left hand couple, and home. In that dance the ladies did a two-hand turn with the other lady, then a swing with the gent at each stop. Still another version is one I have used for years. I don't remember whether I "researched" it, "stole" it or made it up. It combines Sally Gooden with a bit of Birdie in a

Cage. It's wild but fun to do. I call it "Turn by the Right."

TURN BY THE RIGHT

Fiddle hoedown

First man to right hand lady with right hand around, back to partner with left hand 'round
Opposite lady with right hand 'round, back to partner with left hand 'round

Left hand lady with right hand 'round, back to partner with left hand 'round

First lady to right hand gent with right hand 'round, back to partner with left hand 'round

Opposite gent with right hand 'round, back to partner with left hand 'round

Left hand gent with right hand 'round, back to partner with left hand 'round

First lady in center like a birdie in a cage (others join hands and circle seven around her)

Bird hop out and crow hop in (guess who) **seven hands 'round you're gone again**

(a little tweet tweeting and caw cawing at these points is not out of place)

Crow hop out and swing your own, everybody swing and promenade (repeat for other three)

These dances are not normally phrased very carefully. They're wild and exciting rather than smooth and precise. Don't worry too much about accuracy or style, just have fun with them.

A final note: Many of you have written to say you enjoy this page and would send dances except that you do "only the usual stuff." Please send them in — what is usual to you will be new to others. Please share your knowledge and experience. Send it to me, Ed Butenhof, at 399 Cobbs Hill Drive, Rochester, New York 14610.

* * *

You'll note that we're skipping the Contra Corner this month and during the summer we'll probably be skipping several of these regular features. Our plans are to continue full blast with them in the fall.



THE *Sals in Order*
AMERICAN
SQUARE DANCE
SOCIETY

462 North Robertson Boulevard
Los Angeles, California 90048

Presents

GAVEL & KEY

A Newsletter to the Presidents of Associations
and Editors of Square Dance Publications

THE GROWING COSTS OF SQUARE DANCING. Even as we put together this issue of G & K the prices on the gas pumps here in Southern California are fast approaching the predicted dollar per gallon rate. We would assume that this may be the case in your area as well. In addition to our normal concerns, we are wondering what effect this will have on square dancing. As we see it, the hardest hit will be those clubs who draw their members from a broad area. In recent years traveling twenty miles or more to attend a square dance has become common practice. The alternative may be strong *neighborhood* dance programs. What this may mean is possibly a change from as great a variety of levels as we have witnessed in recent years with more emphasis being put on Basic, Extended Basic and Mainstream plateaus in order to retain the interest of a large enough dancing population. Perhaps instead of one advanced level club drawing members from a fifty mile radius, we may see three or four clubs in the Extended Basics category drawing attendance from a two to three mile radius. It's a challenge for associations, a concern for callers and a time for sincere decisions on the part of enthusiastic dancers. We'll be hitting more on this concept in coming issues of SQUARE DANCING magazine.

TWO GOALS FOR THE COMING SEASON. About this time every year the attention of square dance leadership focuses on new classes and resumption of club activities in the fall. Each year we bear down on our recruiting programs to bring new dancers into the class in the hopes of swelling our square dance population. Perhaps the 1979-80 season should emphasize, not so much what the new crop of dancers can do to fill our clubs, but what we can do to ensure *a place in square dancing* — a permanent home — for our potential new dancers. This is step number one. Step number two is for us all to take a good hard look at what is available for new dancers in our area. Is it possible for us to teach, in depth, the hundred basics that make up the CALLERLAB Mainstream program in the number of weeks that we devote to this purpose? The consensus is that a minimum of thirty weeks is required but that even more than this is necessary if we hope to retain 75% or more of the class membership. One point to ponder carefully is that each area is slightly different than the next. No association president or board of directors or caller or club officer can arbitrarily look at another area and automatically adapt a carbon copy of that area's program. You need to look at what exists today in *your own area* and then carefully plan for the coming season. It is a great idea to see what is going on in other states and provinces and then, using your findings as a reference, tailor-make a program to fit your area's goals and needs.

IS SMOOTH AND UNIFORM DANCING WORKING IN YOUR AREA? With the great emphasis on more and more Basics and with levels of dancing past the Mainstream plateau becoming "the big thing," you may have felt that styling and standardi-

zation have "gone down the tube." If so, you were not alone. As a result of a growing concern relative to rough, inconsiderate and often non-uniform dancing styles, the 28th National Square Dance Convention slated for Milwaukee later this month has as its theme "Smooth and Uniform Dancing." As you will note (page 14) CALLERLAB — the International Association of Square Dance Callers, in its recent Convention also put the emphasis on smooth dancing. And we've noticed a growing number of area publications emphasizing that the drive for better dancing is spreading. Actually this is the key to whether the program will be a success or not. The callers, dancer-leaders, and the dancers themselves will find that there are great rewards in taking a closer look at the dancing "right in their own backyard." Taking your guidelines from your area publications or from Smooth Dancing articles in this magazine and from noting the Style Tips in the several Illustrated Basic Movement Handbooks you have guidelines aplenty for a home area dance improvement program. Smooth and uniform dancing is the secret, we believe, to the future stability of the activity.

SQUARE DANCE WEEK 1979 CAN PAY OFF FOR YOU. You'll notice in last month's issue of SQUARE DANCING magazine (page 9) an article concerning Square Dance Week. Started several years ago, this coordinated program involves more than forty states plus a number of Canadian provinces and countries overseas in one gigantic program focusing attention on square dancing each fall, right at the time when many



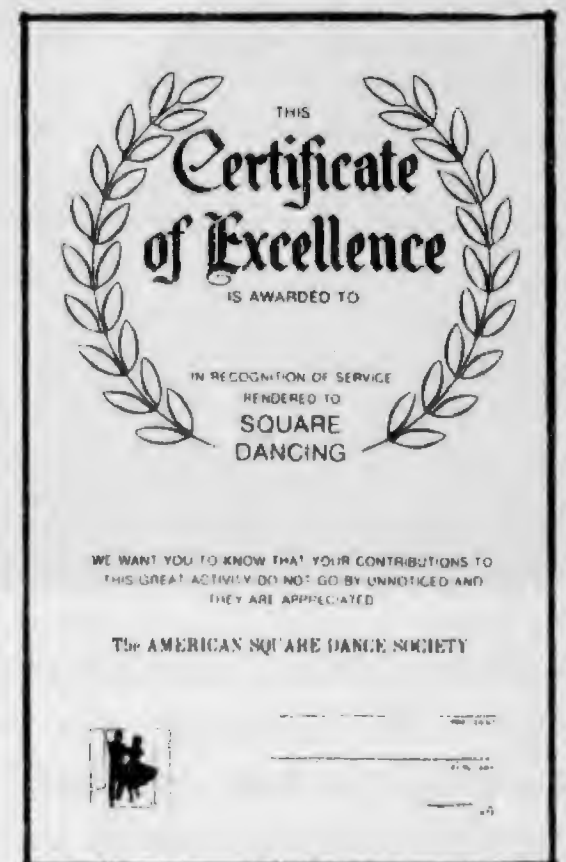
classes are about to form. A major poll conducted throughout North America showed us that the third week in September, starting with the third Monday and continuing on to the following Sunday, was the most likely time for this program. Each area involved is encouraged to solicit endorsement of the program from city and state officials. Recreation groups in the area have been quick to assist in the promotion. Dancer associations working hand in hand with the caller and teacher groups in the area are in the best position to put the program together. This year's dates run from September 17 to 23. Large festivals open for the public to view, television and radio interviews and performances, demonstrations in shopping malls, before civic groups and at one-night stands sponsored by clubs, callers and associations, attract considerable community interest. This

program *has* and *will* work. Here is a poster idea for 1979 which you may use in your publicity if you wish. Simply have it reproduced and enlarged by your local printer and it is ready to go to work for you. The same design can work in making up flyers or mailing pieces or even a rubber stamp to add the message to other publicity.

EDITORS — HOW CAN WE HELP YOU? We've been delighted with our association with the more than three hundred editors and staffs of area publications. Perhaps you've noticed our campaign recently to encourage our readers (estimated 90,000 per month) to subscribe to an area publication — this in connection with our feature "Publication Profile" (see page 25). You'll also notice our Directory of Area Publications which we ran in our May issue. For those of you who have run our promotional ads in your magazine — our continued thanks. You might note, in any future runs, that our subscription rate is now \$7.00 per year. Incidentally, if you are interested in more free clip-art that you can use in your publication, drop us a line and we'll include a selection in a coming issue of Gavel & Key.

IN AUGUST ISSUE OF SQUARE DANCING: The annual directory of square dancing for 1979-80 will appear as a part of the August issue of **SQUARE DANCING** magazine. We will be listing the current president (or contact) of every dancer, caller, and teacher association in the world. We hope you have sent us an update of your association president (or permanent contact) if it is not correct in the 1978-79 Directory or is not listed. In addition the Directory contains the listings of information volunteers around the world, folks who will provide those interested with places to square dance in their area.

CERTIFICATES OF EXCELLENCE. The unsung heroes in square dancing are often those who have spent years in working up through the various club offices into association leadership and SIOASDS would like to help say "thank you" for their years of unselfish labor. Certificates to show appreciation will be sent free of charge to any *association* whose current *president* is about to go out of office. We will need the name of the couple, the association, and the name and address of the person to whom the certificate should be sent for presentation. (If you'd like to help with the postage — great, send 25c.) Sorry, but this is for outgoing *association* (dancer, caller or round dance leader) presidents. Time and expense does not allow us to open this to clubs.



ATTENTION AREA PUBLICATIONS: We're noting a number of different postage rates being used in sending out area publications. So far we haven't been able to track down all the possibilities but we're gathering material now and hope to have some sort of report for a coming issue of G & K. We will appreciate any light you can shed on the situation as this is going to be a growing concern in the coming months. Rather than increasing subscription rates, some publications have cut from twelve issues per year to eleven or ten, while others already on an abbreviated schedule are going on an every-other-month basis, six issues per year . . . No need to write us for permission to reprint. You will note on the bottom of page 3 in our masthead a blanket permission, also a standard credit line which we appreciate. When it comes to larger articles (i.e. the Textbook, the various Handbooks etc.) which we may be reprinting ourselves, special permission to reprint small sections can be obtained by writing to us. We have noticed an increased tendency for area publications to reprint from other publications, thereby adding to the communications service. You will notice that we quite frequently reprint from your pages. Usually we will write for an O.K. first but we will always give a credit line . . . As always there will be a publications panel at the National Convention. We'll look forward to seeing you in Milwaukee later this month.

ABOUT GAVEL & KEY: This newsletter, dedicated to square dance leadership everywhere, now appears at intervals as a part of **SQUARE DANCING** magazine. Because much of the information is vital to association leaders and because it is the only form of communication to carry such information, please make sure that your *association* president is aware of its existence. If he or she is not at present a subscriber, let us know and we will send him/her a sample copy of this issue without charge. Our address: The Sets in Order American Square Dance Society, 462 North Robertson Blvd, Los Angeles, California 90048.



*Interesting people
in our activity*

Meet Ken Croft

Ken Croft

Editor's Note: We attend a square dance and enjoy the dancing, the music and the general comradery but oftentimes we do not have an opportunity to really get acquainted with the people with whom we dance. Many of our fellow square and round dancers are very interesting people outside of this activity. From time to time SQUARE DANCING will spotlight some of these individuals, selecting people from both sides of the microphone. Our first article looks at a round dance teacher and choreographer.

DO THE FOLLOWING TITLES sound familiar to you: Whistling in the Dark, Nothing Could Be Finer, Alexander's Rag, Wall Street Rag, Alley Cat, Georgia Camptown, Waiting for the Robert E. Lee, Harbor Lights, Four Walls, Millionaire Cha Cha? They should, for they are round dances which have been enjoyed by many dancers during the last ten years. All were choreographed by Ken Croft of San Francisco, California

In 1967 Ken took his first square dance steps in Jack McKay's class in the Bay area and two years later attended a round dance class taught by Al and Emma Buoncristiani. While Ken enjoyed square dancing, the rounds truly caught his fancy. It wasn't long before he tried his hand at choreography and with the encouragement of the Buoncristianis and Kay and Forest Richards, he was soon on his way to turning out original dances.

It's not difficult to see where Ken's interest in the inner workings of rounds came from, for his background is an analytical one. Graduating from the University of Oklahoma with a degree in Library Science, Ken worked for two years as a librarian. Then doing graduate work at the University of Michigan in that field, he was given some training to teach English as a foreign language before being sent to Mexico, where he did library work, and taught English in a Bi-National Center.

After a stint in World War II, he returned to Michigan to obtain a PhD in Linguistics, for following his work in Mexico this field fascinated him. One of the aspects of linguistics is to analyze languages which haven't been analyzed before and during his graduate study period, Ken worked on projects analyzing the Cheyenne language, an Indian Language spoken in Montana and Oklahoma, and also the Aztec (or Nahuatl) language found in Mexico.

Since that time his work has involved both linguistics and teaching English as a foreign language. Today he is Professor of English at San Francisco State University where he teaches both of these subjects, as well as being involved with teacher training of English as a foreign language. Three of his textbooks — *Reading and Word Study*, *English Stress of Intonation and Reading on English as a Second Language* are in current use at the university level.

Is it any wonder that his interest in analyz-

ing languages would naturally turn to the language of round dancing?

Elena de Zorda has been Ken's partner for 10 years and they both enjoy traveling. Each year they attend the Roundarama Institute in Indiana headed by the Easterdays and Palmquists. For several years they also attended Manning and Nita Smith's Institute.

Visit to Japan

At the National Convention held in San Antonio in 1974, Ken became acquainted with several Japanese dancers and a correspondence was initiated between them. Two years ago Ken and Elena were invited to come to Japan to teach four round dance workshops and it proved so enjoyable to all concerned that they returned this past April for another round of rounds. Ken reports that round dances seem to stay popular longer in Japan than in the United States but the dancers there are also eager to learn the current favorites.

When choreographing a dance, Ken starts with the music. He and Elena are constantly listening to music and when they hear a tune they think might work, they check to see if it's available on a single. If they really like it, they check Grenn or Belco to see if they would be interested in producing the record. Next

Do you know of an influential businessman, an inspiring minister or a practicing physician who square dances? Spotting interesting square dancers from all parts of the world has been one of the continuing assignments for us here at **SQUARE DANCING Magazine**. If you know some man or lady whom you feel would be a good subject for one of these articles, won't you let us know? Perhaps we'll be able to feature them in the future. — Editor

comes the fitting of steps to the various sequences. Finally, when a dance is worked out they get opinions from other people. Ken says he has a stack of dances he's never tried to release.

Today Ken has his own round dance club, the Light Fantastiks, and also handles rounds at two local square dance clubs in his area.

To the uninitiated the language of rounds might be as difficult to understand as the language of the Aztecs. But with a linguist (which, by the way, is one who makes studies of languages using the methods of science) it could all become quite clear. It's a delight to introduce Ken Croft, linguist — teacher — choreographer — dancer.



Ken and Elena demonstrate a round in Japan.

LADIES ON THE SQUARE

VARIATION OF A BLIND HEM

by Jessie Hartley, Westminster, California



FOR THOSE LOOKING for an easy, different edge trim for the neckline, collar, sleeve or hemline of a square dance outfit, may I suggest a simple variation of an old friend — the blind hem? Some sewing machines have this stitch built in while some others use cams to achieve it.

Figure A shows the intended use of the stitch. It is a great way to hem when the lower edge is straight as in our square dance dresses. It only takes a bit of practice to just catch the unfolded edge with the zig-zag.

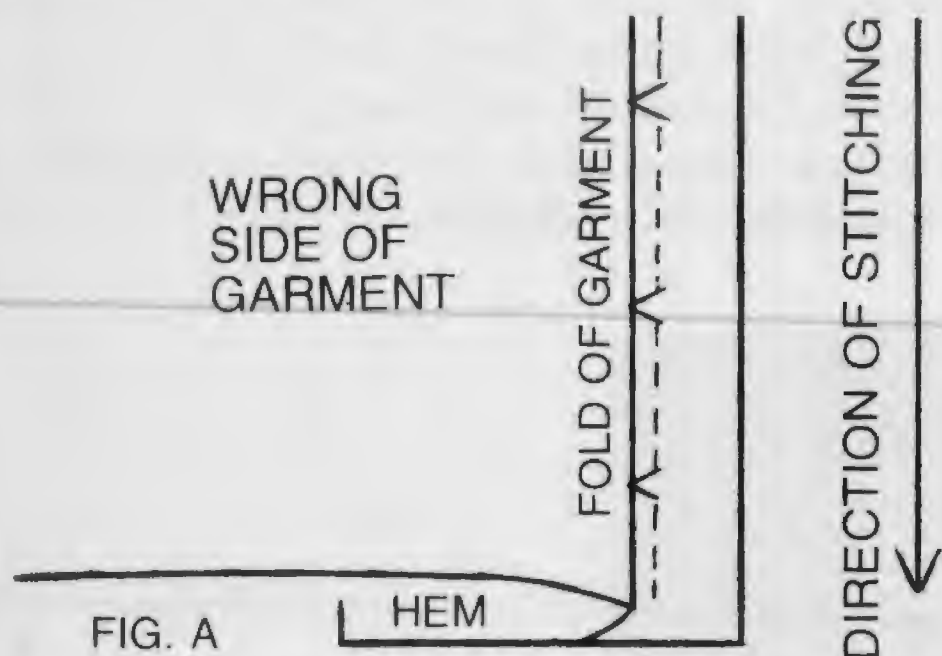
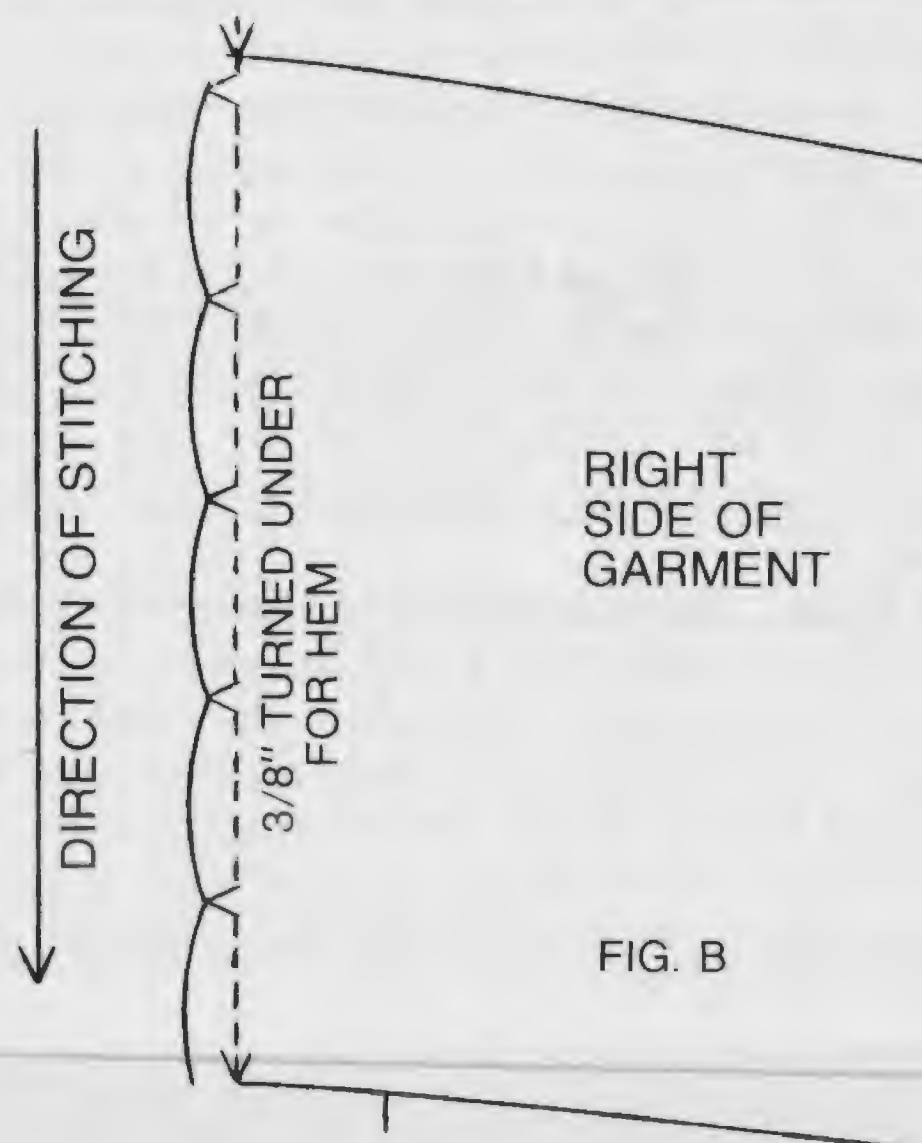


Figure B shows a delightful variation of the same blind stitch but used as a trim to give a scalloped shell edge. The trick is to feed your garment through the presser foot with the garment to the right side of the needle. (As



you know we normally sew the garment to the left side of the needle.) The stitching is done along the edge of the garment after the regular hem is finished or by turning under $\frac{3}{8}$ " as you scallop the folded edge.

Practice with some scrap material until you feel comfortable and then have fun using this scallop effect. This trim works best on softer fabrics and is especially good for knits.

SUMMER ASILOMAR is actually an in-person view of SQUARE DANCING Magazine. If you're into Mainstream dancing and have been actively square dancing on the average of once a week or more for the past three years, you might just discover that a Summer Asilomar Square Dance Vacation Institute is just what you've been looking for. The dates are July 22-27, 1979 and the Institute will be staffed by Don Armstrong, Irv and Betty Easterday, Lee and Mary Helsel, Bruce and Mary Johnson, Bob and Roberta Van Antwerp and Bob and Becky Osgood. For more information send for the free illustrated brochure and application form to The Sets in Order American Square Dance Society, 462 N. Robertson Blvd., Los Angeles, California 90048.

PUBLICATION PROFILES



PEN-DEL
FED-FAX

REPRESENTATIVE OF MANY area publications which are sponsored and supported by a local federation of dancers is the PEN-DEL FED-FAX. This monthly magazine is the spokesman for the Federation of Delaware Valley Square and Round Dancers. A portion of each individual membership in the Pen-Del District helps to finance the publication. Thus the greater the membership, the more secure is FED-FAX in meeting its financial obligations. And the greater the number of dancers who receive and read FED-FAX, the more knowledgeable they are about square dancing in their own area and the more responsive they can become to its needs. Thus the familiar circle of dependency upon each other is repeated.

FED-FAX is a small, compact publication, filled with news, articles, dates, ideas and appropriate fillers. Dance events are listed in a concise and quick-to-find manner. For example, in the February issue reviewed here, Page 2 includes a listing of Halfway Dances, Three Quarter Way Dances, Special Events for March and April and Traveling Callers for February through June. Then the center of the magazine includes a calendar for the month showing all the clubs dancing during that time.

The Pen-Del District appears to be active in holding various dances to support a variety

of causes and FED-FAX does an interesting and competent job on reporting about these. Articles in this issue dealt with special dances for (1) Benefit of Asian Children whose proceeds sponsor two Indian children; (2) Dance to Hear to benefit a school for children with impaired hearing and (3) Dance to See contributing to a blind center. Regarding this last event it was interesting to read that the first annual Dance to See held eleven years ago raised \$538 for the center; the most recent one realized \$3,367 for the center; number twelve is now being planned for October 1979.

Additional articles in FED-FAX cover such topics as a Federation banner contest, help with club flyers, ideas about club elections, communication, a listing of Top 10 Rounds, recipes, etc. The magazine is fortunate to have authors or editors who can write on a broad range of topics with clarity and a nice touch of brevity. Four pages are given over to club news limited to 75 words per club.

Advertising is grouped largely at the rear of the magazine with some additional full pages being used near the front and being segmented into smaller ads. Quite a bit of artwork is used throughout the pages. Type is clear and easy to read. The layout is clean.

By all means, if you're a dancer in the Delaware Valley area, do support your Federation so you can receive your own copy of FED-FAX.

PEN-DEL FEBRUARY FED-FAX 1979						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
SECOND ANNUAL DANCE TO HEAR March 25th 1979 1-6 pm Washington, Maryland FOUR QUARTER WAY DANCES						
1 GARDEN MT. RD. ROBERTSON RD. CHALLENGE	5 CIRCLE FOUR RD. CLARK RD. ROBERTSON RD.	6 APOLLO RD. CLARK RD. ROBERTSON RD.	7 APOLLO RD. CLARK RD. ROBERTSON RD.	8 BAKER & BROWN RD. JULY & ROBERTSON RD. ROBERTSON RD.	9 CLOVER LEAF RD. JULY & ROBERTSON RD. ROBERTSON RD.	10 ACEY DEUCEY ALLIANCE CLUTTER RD. JULY & ROBERTSON RD. ROBERTSON RD.
11 GARDEN MT. RD. ROBERTSON RD.	12 CIRCLE FOUR RD. CLARK RD. ROBERTSON RD.	13 APOLLO RD. CLARK RD. ROBERTSON RD.	14 APOLLO RD. CLARK RD. ROBERTSON RD.	15 BAKER & BROWN RD. JULY & ROBERTSON RD. ROBERTSON RD.	16 CLOVER LEAF RD. JULY & ROBERTSON RD. ROBERTSON RD.	17 ACEY DEUCEY ALLIANCE CLUTTER RD. JULY & ROBERTSON RD. ROBERTSON RD.
18 GARDEN MT. RD. ROBERTSON RD.	19 CIRCLE FOUR RD. CLARK RD. ROBERTSON RD.	20 APOLLO RD. CLARK RD. ROBERTSON RD.	21 APOLLO RD. CLARK RD. ROBERTSON RD.	22 BAKER & BROWN RD. JULY & ROBERTSON RD. ROBERTSON RD.	23 CLOVER LEAF RD. JULY & ROBERTSON RD. ROBERTSON RD.	24 ACEY DEUCEY ALLIANCE CLUTTER RD. JULY & ROBERTSON RD. ROBERTSON RD.
25 GARDEN MT. RD. ROBERTSON RD.	26 CIRCLE FOUR RD. CLARK RD. ROBERTSON RD.	27 APOLLO RD. CLARK RD. ROBERTSON RD.	28 APOLLO RD. CLARK RD. ROBERTSON RD.	THREE QUARTER WAY DANCE MARCH 21 1979 at Ann Chrysosom's, 1417 W. 10th St. BOB & ANN CHRYSOSSOM		

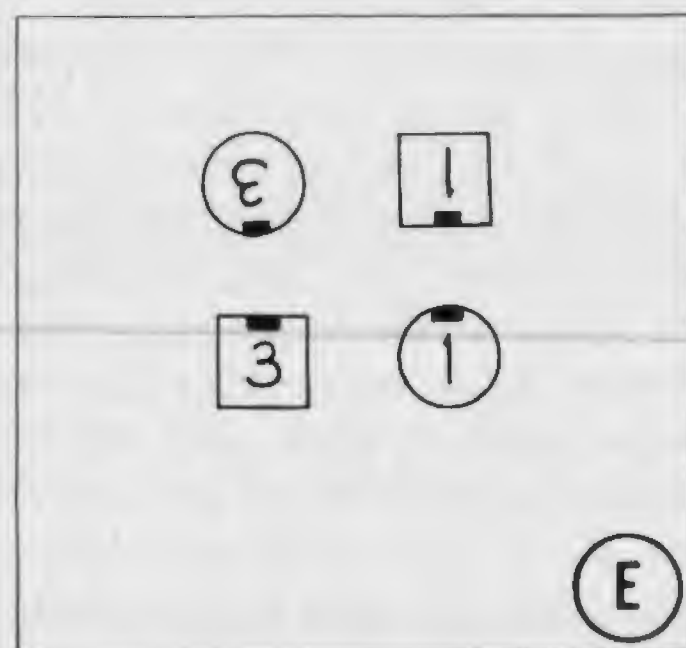
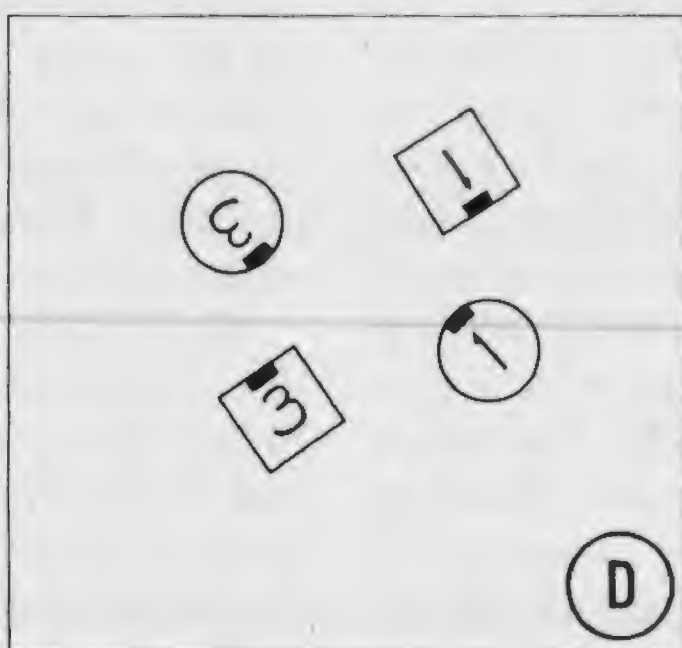
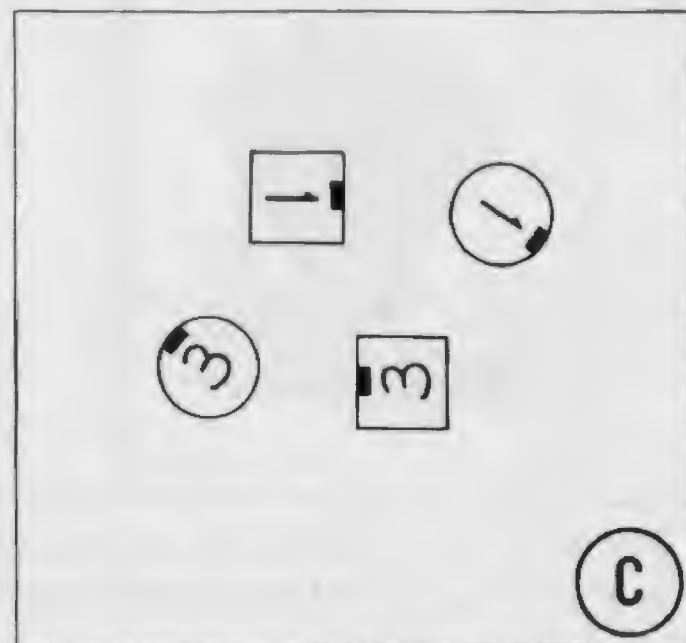
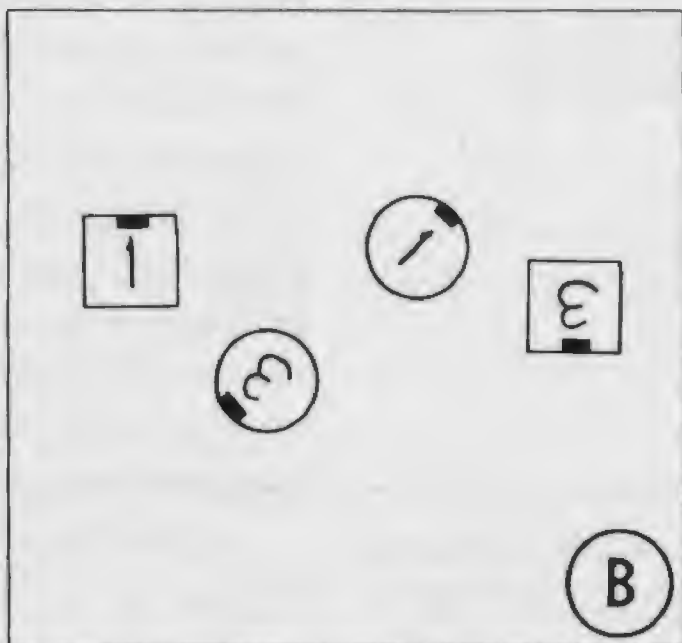
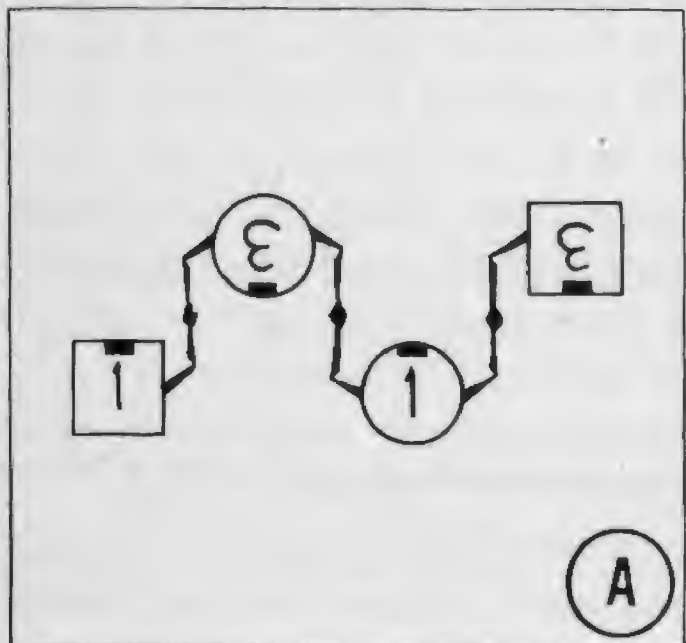
A monthly centerspread calendar

TAKE A GOOD LOOK

a feature for dancers



Last on the Mainstream list of Basics, Recycle has become a workhorse movement.



JOE: It always interests us to see what our callers will add or delete from the various basics plateaus when they get together for one of their CALLERLAB Conventions.

BARBARA: We see from the reports of their recent meeting in Los Angeles that they've deleted several of the "old timers" on the Basic list, including Couples Backtrack and Swat and Flea. They've also moved a pair from the Quarterly Selections list (Ferris Wheel and Pass the Ocean) into Mainstream.

JOE: Last year Substitute was brought back to the Extended Plateau and Recycle was added to Mainstream; however, that brought up a problem. Apparently there were two styles of dancing Recycle, one where the per-

sons in the center of the ocean wave would simply switch hands and be "towed" around, while the other was a no-hands operation.

BARBARA: The callers straightened out the definition this year and the figure will go like this: Starting from a standard right hand ocean wave (A), the dancers will drop hands and the ends of the wave will start a cross fold (B) as the centers of the wave fold in behind the ends (C) and follow them on around to face in as a pair (E).

JOE: This smooths out a pattern where the two in the center may just be completing a trade and they can flow into the Recycle motion effortlessly, without having to grab for hands. We like the decision.

The Dancers

Walkthru

SO YOU'RE THE CLUB REPORTER

YOU'VE JUST BEEN ELECTED club reporter. Congratulations! You can be of real help to your club in getting news about it to your local area publication and possibly to your local newspaper. Here are a few basic things to remember about sending in your club's story.

1. Type it. No editor has the time to try to decipher your handwriting. Double-space it. Use only one side of the paper. Always send an original; never send a carbon copy.

2. Start your write-up with the club name and address, including the town and state. Area publications cover more than one city and many cover more than one state.

3. In the upper right-hand corner or at the end of the story include your name and address. If you wish your name withheld from the article, state this. Most news stories do not require a by-line. This is not true when writing a "Letter to an Editor," when, in most cases, it will not be accepted unless a name and address are included.

4. Find out and observe your area publication's deadline for news.

5. Find out and observe your area publication's limit of words. If you over-write consistently, an editor may eventually just discard your story. He does not always have the time to edit a story to fit the allotted space.

6. If you are writing about a coming event, give all the facts. You may attract dancers to your event from the story. If you are reporting on something which has already occurred, give more than just the details of where and when. Include some of the unusual aspects of the activity. Make it truly interesting to anyone who might happen to read it.

7. Whenever possible submit photographs with your story. State if they are to be re-

turned, and should this be the case, help your area publication out by including a stamped, self-addressed envelope. Pictures should be clear, black and white glossy prints. Remember a picture tells the world what square dancing is all about so make sure your pictures are representative of a happy activity.

BADGE OF THE MONTH



Later this month square dancers from around the world will gather in Milwaukee, Wisconsin, for the 28th National Square Dance Convention. The local dancers have been looking forward to this opportunity to host their fellow enthusiasts.

Representative of the many clubs which dance in Milwaukee are the Swinging Stars, who dance on the 2nd and 4th Friday of each month. On the 5th Friday they hold a special Family Nite when mom and dad and any and all dancing offspring get together.

True to its name, the club badge includes a cut-out star shape with a smaller star swinging loosely inside.

Get the Most Out of Square Dancing

By Max Neumann, Irvine, California

SQUARE DANCING, while accepted universally as a worthwhile and fascinating activity, is not an end in itself. If square dancing is to achieve the ultimate good that is inherent in it, we must use it to extend and enlarge the social relationships which accompany it, the need which caused us to take up square dancing in the first place. If we fail to do this, some couples who do not find the expected enlarged social experience may abandon square dancing after reaching proficiency and adopt some other social outlet.

"Discovering" Our Co-Workers

Have you ever experienced the pleasant surprise of finding that the highly capable but aloof couple who keep to themselves are not really "stuck up" as you thought but are only timid? Or have you arrived at a more tolerant attitude toward the rather bumbling fellow who doesn't always remember how to do the Quarterly figures, after you found out that he's quite an interesting and brilliant person whose job prevents his dancing as often as you do? There is much more to the dance than just the dancing.

Square dancing is a group activity. It cannot be done without the cooperation of eight people joined in a square and responding as a unit to the caller's direction. In a similar manner, a party (if truly successful) is also a group activity which succeeds when hosts and guests alike enthusiastically cooperate. Accept this premise and see what you can do to extend a square dance into a party and use the opportunity to get to know your fellow dancers better.

Types of Parties

I like to think of square dance parties as being divided into three different types. First the small party, which may consist simply of a theme or a stunt designed to break down inhibitions of those attending and add some warmth to the evening. The stunt may be carried out during the dance or at an afterparty. Here square dancing remains the real purpose of the get-together but a little

something extra is injected into the activity which helps draw people closer together, either through conversation or through actual participation.

Second is the medium party, which features modest decorations, perhaps more complex stunts, and may be connected with an overall theme. This party requires some pre-planning and preparation on the part of a committee and the physical getting together of such a committee allows members an additional chance to get to know each other. In this situation square dancing still is the main activity.

Third is the big party, which may or may not feature square dancing. With or without the dancing, this party is especially designed to promote and to extend the friendships which began with the club or class. This party gets all the trimmings — decorations, favors, possibly costumes, entertainment, special menus, music — the works. It may be used as a money maker for the club or it may simply be an added bonus for the members. Planning such an event takes a great deal of time and effort but is well worth the rewards. Almost anything can lend itself as a backdrop for such a party but the following may start your mental juices flowing toward such an event: Various countries such as France, Japan, the Caribbean, England (no doubt you are already picturing decorations, costumes, food and music which would fit into any of these), a cotillion (programmed dances, candlelight, formal attire), a summer picnic (finger food, competitive races, informal attire), a shipwreck party, the circus, movies or television, an Hawaiian theme, and on and on.

A Party Atmosphere at a Dance

Let's take a closer look at the first two types of parties — those that brighten up a square dance evening. And don't think that just a little something special doesn't make a party out of a dance!

Always start with a positive approach. Adopt the attitude that anything is possible.

Actively share your enthusiasm at any planning meetings. It will soon communicate itself to others who are there.

Whenever possible build up anticipation among those who will attend the dance. This can be done through the medium of flyers, invitations or even the lowly postcard. Intrigue and tantalize with the wording of your announcement. Do remember, though, if you want the members to cooperate in any manner, even if it's as simple as wearing a hat, be specific about this in the announcement. Don't embarrass anyone or leave them out by failing to notify them in advance.

Decorations at a dance can contribute to a party atmosphere and the decorations need not be elaborate. A few posters on a wall can transport dancers to some faraway spot. Flower arrangements will brighten a hall and lift dancers mentally. Joy can be conveyed through balloons, flags, crepe paper streamers, anything out of the ordinary.

An attractively arranged refreshment table or area will not only make eating more pleas-

urable but will help start conversations among the dancers.

Stunts and entertainment at a dance are secondary to the square and round dancing but they can raise an ordinary dance to the status of a party. These can be "quickies" during an evening, events which may be simple partner mixers or they may be more elaborately planned entertainment put on by a few people for the amusement of the rest. For ideas on stunts, check back issues of this magazine.

Then remember, as with any successful party anywhere, end the evening with a cordial and heartfelt, "Goodbye; glad you came; please come back again!" to the guests and members alike.

Get the most you can out of this wonderful activity. Enjoy the dancing; have fun, and make opportunities to know your fellow dancers better. It's well worth the effort.

BANNER STEALING GUIDELINES

LETTERS CONTINUE to arrive inquiring about rules for banner stealing. Requirements vary from area to area but here for your perusal are those belonging to the Denver Area Square Dance Council as presented in their BULLETIN publication, March 1979.

1. In order to steal or retrieve a banner, the visiting club must attend the club dance with at least one full square representing their club.

2. A banner stealing and retrieving sign-in sheet must be available at all dances for those participating.

3. To qualify, one full square from each visiting club must be present for both the first and last tips of the evening. In cases where two or more clubs come to steal the banner, the host club will select, by the visiting participating clubs drawing lots, the club to which the banner will be awarded.

4. Banners are not to be reserved for any visiting club.

5. Clubs may not call ahead to find out if the banner is available.

6. A couple who belongs to two or more clubs cannot represent one club and steal or retrieve from another club to which they belong.

7. A club shall not steal from another club which dances on the same night. A club shall not steal a banner unless it may be retrieved within a month.

8. All clubs should have only one banner for the Denver Area Square Dance Council members to steal.

9. In cases where a club outside the Denver Area Square Dance Council comes to steal a banner, a traveling banner may be given.

10. A club can steal a banner or retrieve a banner on a visit to a club, but not both at the same time.

The object of banner stealing is to promote friendly visits between all the Council clubs. Do not over-patronize a select few. Spread your club around. If you are going to be a thief, be a good one; abide by the rules and make a practice of retrieving your own banner before stealing someone else's.

The Basics

CALLERLAB makes some changes in its various plateaus

SINCE ESTABLISHING its multi-plateau system for the basics several years ago, CALLERLAB has made relatively few changes in the early Mainstream sections and has concentrated on the Quarterly Selection segments for most of its alterations.

Last year following their Convention, the members of CALLERLAB voted to add Substitute to the Extended Basics and Recycle to Mainstream. This year they elected to move Pass the Ocean and Ferris Wheel from the Q.S., list where they had remained for three years, to the Extended Basics Program. Chase Right and Coordinate moved to Plus One, while Stroll and Cycle and Grand Weave were dropped from all lists.

The end result is that the Quarterly Selections list has been pared to the following six calls:

Track II

Touch (to a wave, 1/4, 1/2 & 3/4

Extend the Tag

Roll (as an extension)

Ping Pong Circulate

Two steps at a Time

This year the members also made a few changes in the Basics list. Turn Thru has been moved up from the Extended Basics while Swat the Flea and Couple Backtrack were eliminated.

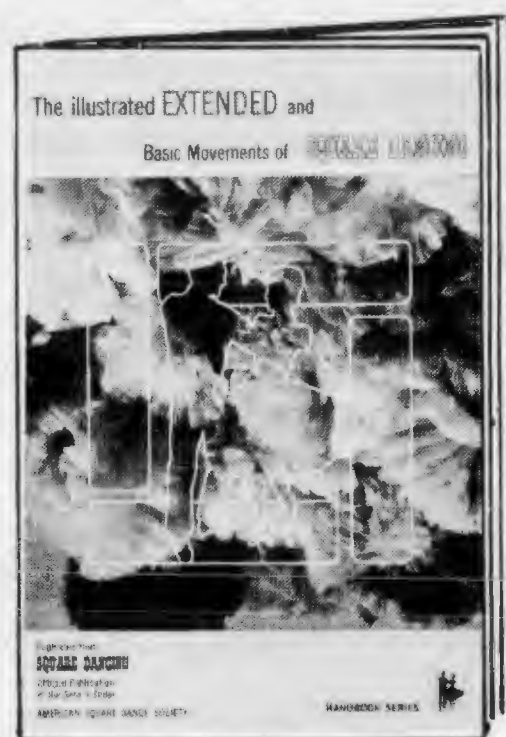
Basic Movements Handbooks Updated

Reflecting these 1979 changes, the three Illustrated Handbooks published by SIOASDS were sent to the printers in late

April with all scheduled back orders set to go into the mail last month. By this time next year the balance of the Mainstream Basic definitions will have completed their testing periods and CALLERLAB members will approve or vote down the changes. These, then, will be checked out for future Handbook reprints.

It is the hope of CALLERLAB that the current refinements in the lists will concentrate on those basics most needed for a strong, continuing square dance program. The CALLERLAB system of grouping certain basics into families and the suggested order of teaching system used in these illustrated Handbooks are completely compatible. The basics falling into each of the plateaus are identical in each of the systems. As an example, you'll find Split Circulate on both lists under the Extended plateau. Because of grouping into families, it appears as 48 on the CALLERLAB list and, because of the single item list in a useable teaching order, our Handbook shows it as number 71. The total of CALLERLAB items (shown in family groupings) is 68. The same basics in the SIOASDS shopping list totals 97 which, when added to the six now on the Q.S. list, brings the total number of basics to be mastered by a Mainstream dancer to 103.

Much labor has gone into creating and then updating these lists by the CALLERLAB Committee members and their efforts are applauded by us all.



Handbooks Updated.

Your three Illustrated Handbooks now reflect changes made at CALLERLAB. It's a good time to stock up on supplies for the coming class season (see order form, page 103).

Some Suggestions for new teachers

REMEMBERING WAY BACK when we were beginners, we think of the kindness and never-ending patience of our instructors. They were never in a hurry to move on to the next portion of a new routine until all had fairly well mastered the part already taught. They smiled *with us* when we made mistakes and always assured us that no one became a round dancer in a day, a week or a month. "It takes time and practice and perseverance," they said. "Everyone makes mistakes, everyone has trouble mastering the basics until they have done them many times and the movements are firmly implanted both in your mind and in your body."

And then they continued to smile and at least *act* like they were enjoying themselves to the utmost as they worked with us, showing the steps over and over and even dancing with us when it seemed that we would never "get it."

Going Back in Time

In looking through old material recently, we came across a mimeographed sheet which had been sent to us — no name or date — and which spelled out some of the things a teacher might want to bring to the attention of his student dancers. Perhaps they will provide food for thought and prove to be helpful to those who are contemplating teaching new dancers.

"We are pleased to welcome you to our round dance class. To the new student who has never seen a class progress, *be patient* — especially with yourself. You will be your own severest critic. The other students in your

class will be too busy correcting their own errors to notice yours. Leave your self-conscious feelings at the door and *relax*. You will soon be having fun with your dancing.

"To the wives and lady partners — remember that the man has more to assimilate and concentrate on — lead, steps, rhythm, dance position, etc. Be especially encouraging and patient with your partner as it usually takes the man longer to become confident in dancing. (Your attitude toward his progress can either help or hinder him.) Praise is the greatest aid any person can give a partner. Remember — *brag, don't nag*.

Name Tags Important

"Would you please wear identification tags of some sort to the classes? Name tags help others to spell the sweetest of all words — your name.

"Each step you learn will have a name. Please make a special effort to learn the name of each individual step as it is taught. Continuity of steps and self-confidence in dancing depends to a great extent on your memorizing the name of each step pattern and associating the name with the step.

"A note to the ladies — to be a good follower, learn to do the steps alone. This practice will help you develop balance, rhythm, grace, and most of all, confidence.

"Interpret every beat of music in the proper manner. Practice your steps correctly. Then, as you progress learning more advanced steps and routines will come easily. Remember, the best dancers are not necessarily the students who know the most rou-

tines, but the best dancers *are* the ones who know what they are doing, dance in time to the music, maintain good posture, know their basics well, have consideration for others on the floor, and *keep a sense of humor*.

"We all have rhythm or we couldn't walk. It is not difficult to distinguish the beat of music if you have good music and if you will listen to the *rhythm section*. Do not get carried away listening to the melody or tune. The worst habit a student can develop in dancing is to dance steps irrespective of the *beat of the music*. The music will help you feel the steps if you are putting in all brushes, touches and weight changes.

"The line of dance (LOD) is the *round*

dance traffic law. Men, be sure to lead your partner around the room so that your general flow of movement is counterclockwise. When all dancers are traveling in this one direction there are few collisions and lots more room for dancing.

"*Maintain your enthusiasm, never become discouraged and, above all, enjoy!*"

We'd like to add one final thought to those who are just entering the field of teaching rounds. You are embarking on an activity that will require your patience, kindness, a sense of humor and much hard work. But when you see your students on the floor, dancing a routine with precise footwork, grace, and obvious enjoyment, all else will be forgotten.



Carmen and Mildred Smarelli
— Silver Spring, Md.

WHILE CARMEN AND MILDRED Smarelli were attending their first Washington Spring Festival in 1968 as brand new square dancers, Mildred looked into a room full of couples dancing ballroom type dances and decided that was what she wanted to do. One year later the Smarellis saw couple dancing at a square dance and learned it was called round dancing.

Almost immediately they were enrolled in Tom and Betty Jayne Johnston's basic class and the love affair with rounds began. The love affair was inevitable because both have strong backgrounds in ballroom dancing.

For the next couple of years Carmen and Mildred joined many clubs, made hosts of friends, became acquainted with a number of leaders in the activity and were encouraged to consider teaching. The inevitable question came at the end of the 1970-71 dancing season. "Would you like to take over the Happy

Waltzers?" Carmen practiced cueing all summer and as he relates it, "Poor Mildred had to dance the dances over and over until I got it right." September, 1971, approached and with great trepidation Carmen and Mildred made their teaching debut. Some years have passed and they are still leading the same club.

Carmen and Mildred have been featured round dance instructors at many festivals and weekends, have served on the Canada Cade staff, and have appeared at the National Square Dance Convention. Both were active in organizing the Round Dance Teachers Association of Greater Washington, D.C. and served as its first president in 1976. They teach basics every year and they have an advanced level club. Carmen cues regularly at a square dance club.

Since 1971 Carmen and Mildred have devoted a great deal of time and effort to the activity. At the same time, the activities of their seven children (5 boys, 2 girls) have also demanded a great deal of their time. During the dancing season they juggle their commitments so they can see as many basketball and football games as they can. In the summer the children's activities come first.

The Smarellis are delighted to have been a part of round dancing for the past 10 years. In that time they have cultivated close and lasting friendships. "It's a great activity and it attracts the greatest people, which makes it a real pleasure for us to do our part."

The CALLERS



Duties and Responsibilities of a Master of Ceremonies (continued)

By Cal Golden, Hot Springs, Arkansas

Last month Cal Golden started this two-part article on the art of being a Master of Ceremonies. This month he continues with additional suggestions, plus an excellent series of diagrams to illustrate some theory on conducting grand marches. Cal is eminently qualified in these specialized fields and has served as Master of Ceremonies on many of the world's largest festivals.

Challenging Situations

A number of situations may arise to disturb or prevent the smooth beginning of a program. An experienced M.C. can take them in stride, but one who is inexperienced may be disconcerted by late arrivals, loud talking, rearrangement of furniture, noisy appliances, poorly adjusted sound system and a lack of facilities for props and notes. Some audiences may respond poorly, seem unsettled and even bored, or maintain a "show me" attitude. This is a challenge for the M.C. and he will need to establish a bond of interest and entertainment with everyone present. Showmanship is important. Surprises and good humor will go far in winning the good will of the crowd.

Anticipate

When possible, the M.C. should make an early survey of the dance hall and familiarize himself with the good and bad points in regard to comfort, sound and general use. He might find it appropriate to be prepared by carrying a folding table or other properties. He should practice speaking with a low background of noise (such as a radio) to become accustomed to distracting sounds. It is a must for the M.C. to anticipate problems and avoid last minute adjustments.

Repeat for Emphasis

Repeating remarks made at the beginning of the evening can be an effective way to close a program, if the ideas are expressed in a slightly different way. Be natural and leave out fancy variations; a simple repetition of important dates, names or facts will serve as a final reminder to the dancers of the highlights of the evening.

Appearance and Attitude

Take a good look at yourself. What is on the inside is of first importance, but how you look to others is also important. If your appearance "turns people off," you won't have a chance to let them find out what's inside. The expression on your face can be a great asset. Nobody wants to spend much time with someone

who looks mad at the world. Don't wear a *permanent press* frown — trade it in for a smile. In any country in the world, a smile is the universal language, the way to say, "I feel good. I'm happy and I like you." Don't paste a phony grin on your face. Do form the habit of looking cheerful, pleasant and happy. It attracts. Keep a smile on your face.

Good grooming begins with good health. And good health is the chief ingredient of an attractive personality. The better you feel, the better you will look and the more energy you will have.

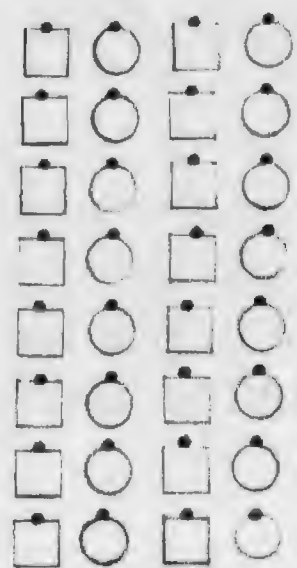
The best cure for shyness is to forget yourself. If you are sure you look as good as possible you can concentrate on others. Not everyone can be good looking but everyone can be charming. There's a saying, "A beautiful person is one I notice. A charming person is one who notices me." Make yourself charming. Charm will get you further in this world than physical beauty. Remember, it is nice to be important but more important to be nice.

Emergency Procedures

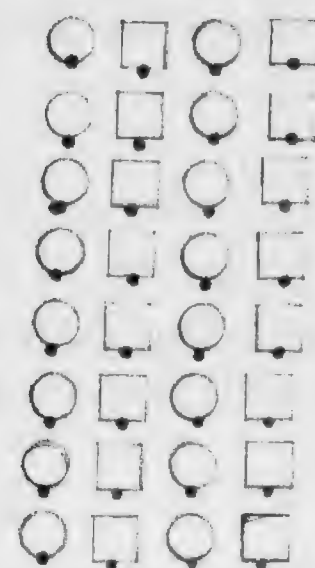
The M.C. should be prepared to deal with physical emergencies such as sudden illness, fainting, seizures and coronary attacks by knowing how to get in touch with rescue services. Have telephone locations and numbers available and access to first aid supplies. Often there are doctors, nurses, or paramedically trained persons among the dancers who can provide emergency care. In the event it should become necessary to evacuate the hall, the M.C. or person in charge should keep calm, take charge, and maintain control of the group by directing departure from the premises in an orderly manner. Tone of voice, microphone technique and manner of reassurance and direction are important factors in preventing panic.

How to Conduct a Grand March

There are many ways to conduct a grand march. When I am conducting a grand march and there are many people to introduce, I often have my wife assist me. As officers of the association, dignitaries and other special people are introduced, we ask them to come in front of the stage and face the audience. If my wife or another assistant is handling the introductions, I am on the floor among the dancers, lining them up for the grand march. For a small crowd, they can be lined up in couples only. With a larger crowd, they may be lined up in fours (two couples) across, and for even greater crowds, they may line up eight or sometimes sixteen persons.



AFTER ALL FORMAL INTRODUCTIONS ARE FINISHED, HAVE DANCERS CALIFORNIA TWIRL AND FACE THE CALLER AND FINISH FORMING THE REMAINING DANCERS FOR THE GRAND MARCH.

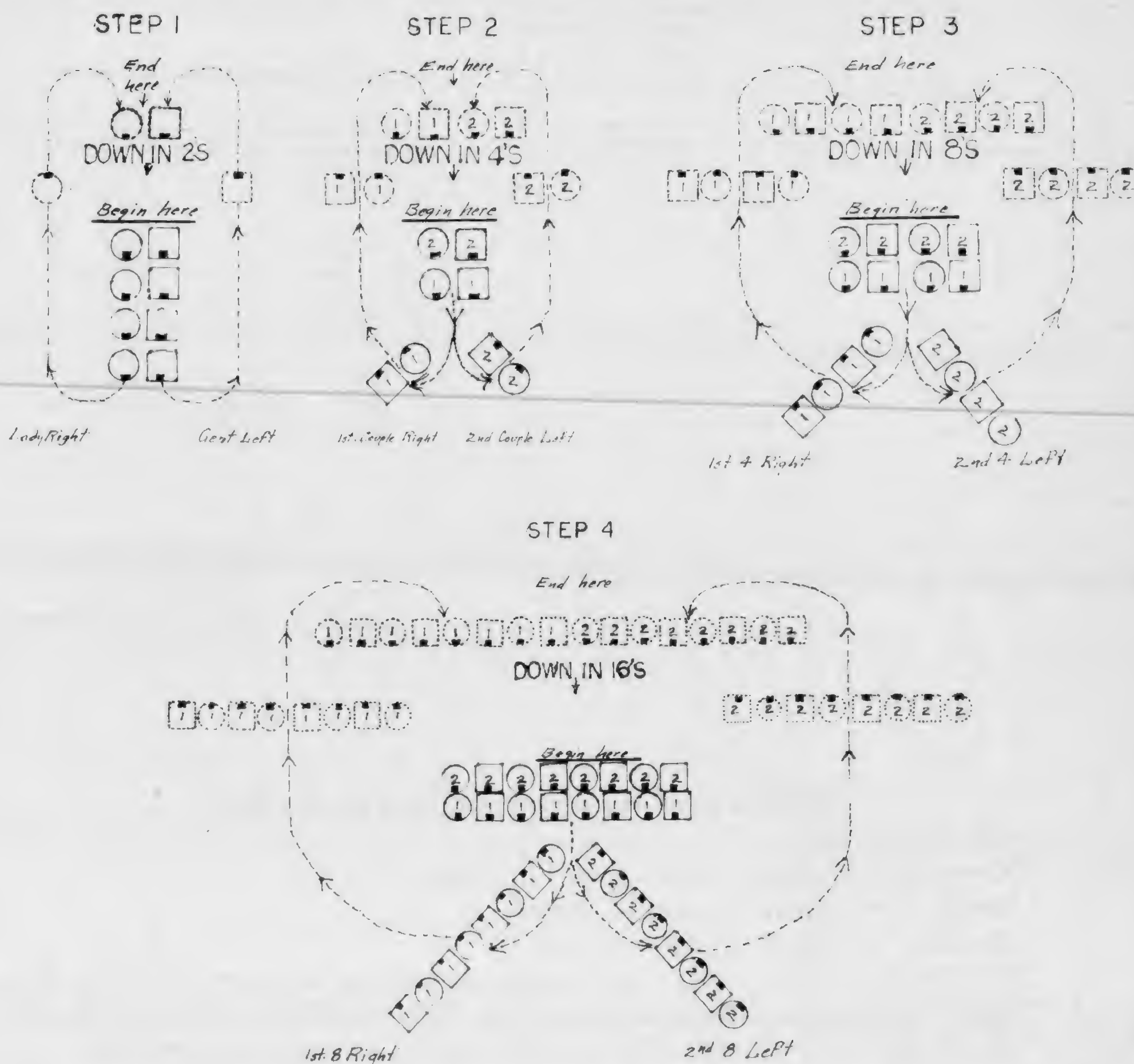


CALLER
ON STAGE

CALLER
ON STAGE

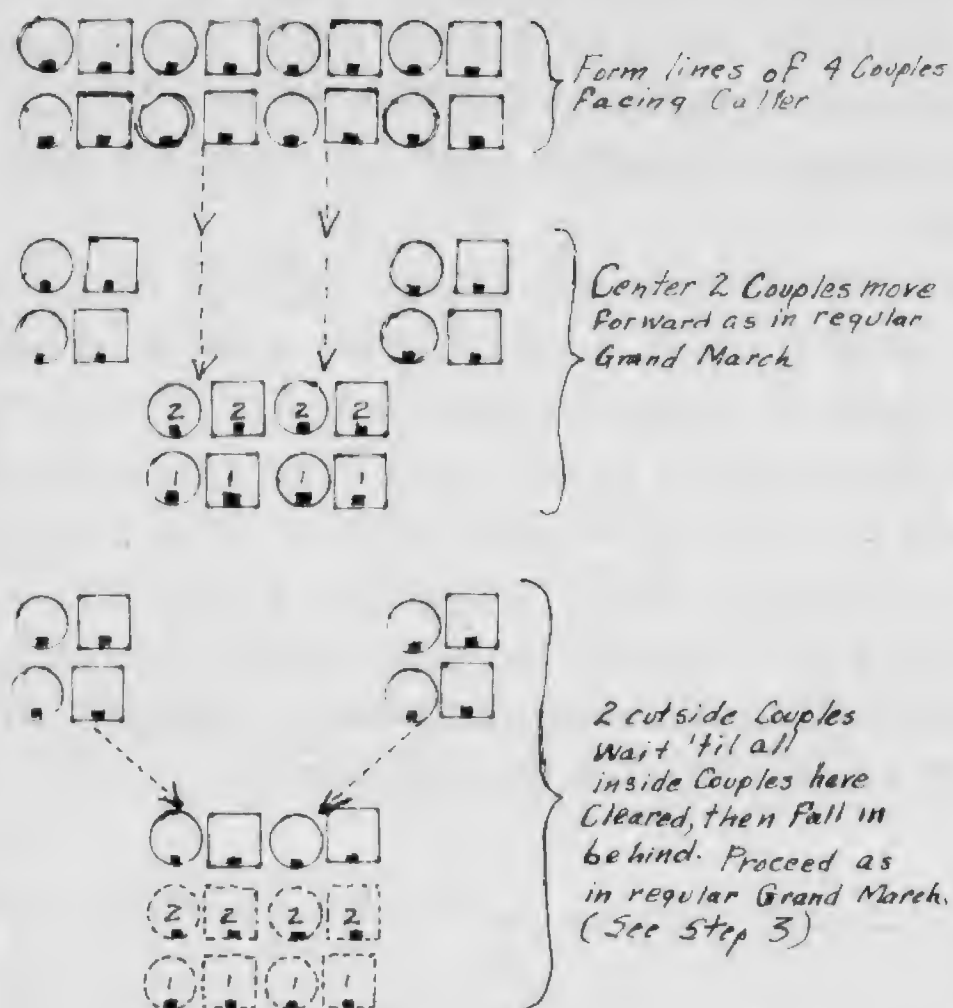
After the introductions, officers and dignitaries California twirl and face the caller. Callers and round dance leaders are then invited to fall in line. Next, if there are out-of-state dancers present, they are asked to join the lineup as their state's name is called. I have called at festivals where as many as 25 states were represented. Visiting dancers are proud to be identified with their home state. Finally we ask local state and city dancers to complete the lineup for the grand march. At the completion of the grand march, dancers may be lined up across the hall in as many squares as desired.

For a beautiful grand march, dancers may stand in lines of eight (4 couples). The two center couples will start the grand march; end couples will hold their positions until all center couples have passed, then drop in behind. This forms an unusual and beautiful grand march. If a mixer is to be used in a grand march, dancers may line up in two couples side by side. The two center dancers *only* are told to half sashay. Two men will be together and two ladies together. The center two *only* (one boy and one girl) will go forward as in a single file regular grand march. Outside dancers wait until all inside dancers have passed, then fall in behind, proceeding as in a single file regular grand march.

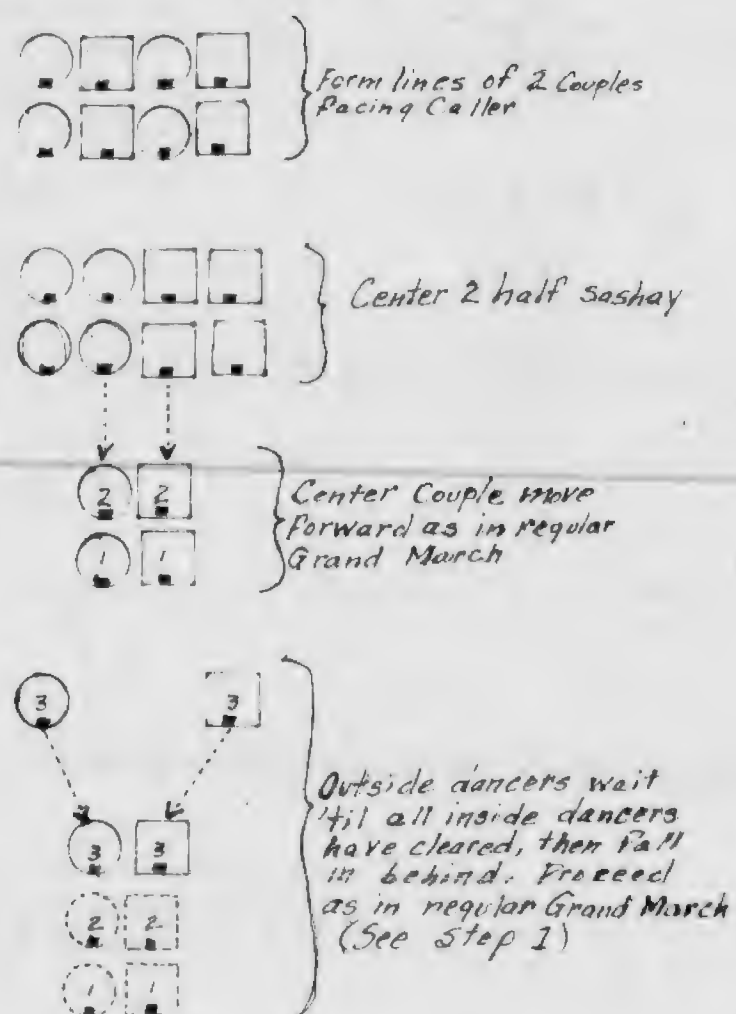


GRAND MARCH

(ALTERNATE)



(MIXER)



Duties and Responsibilities of an M.C.

An M.C. should:

- Keep the program moving and on time.
- Be able to conduct a grand march.
- Be able to put everyone at ease.
- Be the go-between for the dancers regarding all parts of the program.
- Have background knowledge of the individual(s) to be introduced.
- Build up the individual being introduced as much as possible.

When introducing a caller, make the dancers look forward to his calling.

Announce the name of the caller and where he is from clearly.

After he has finished calling, announce the caller's name and where from again.

Make sure the floor is ready and attentive before the start of introductions.

Use the caller's hoedown to get the dancers on the floor in order to check volume and tempo.

Understand and be very familiar with the sound equipment being used.

Be constantly aware that the dance is being put on for the dancers, therefore they should receive first consideration on everything.

Be the director of activities and see that the program runs smoothly. He must be the overseer as well as a performer and possess the qualities of a caller and more.

Be able to communicate with people on a friendly but professional basis.

Have respect for his fellow callers and be able to introduce a caller on qualities and merits best known to him. Introductions affect performances.

Serve as moderator and coordinator. He must be alert, sincere, humorous when appropriate and understanding.

Be one who takes all separate segments of a program and welds them together into one harmonious package.

Have a feeling for the program and keep the pulse of the show in hand at all times because he is the one who can make or break it.

Explain to all callers how the equipment works.

Remember, things don't just happen; make them happen.

Remember, any time your name appears as the one in charge, and people see you with the mike, everything is your responsibility. If the dancers have a good time, who will they remember? If they have a bad time, who will they remember? They will always remember the M.C. because they see him more often than anyone else.

Exude enthusiasm and motivate people to want to dance.

Remember: Appearance — immaculate; Attitude — professional.

Be able to handle unexpected emergencies.

Know how much or how little to say at the correct time.

Keep the program rolling, be entertaining, warm up the dancers for the caller and the caller for the dancers.

Be the toastmaster for the evening.

Be responsible for bringing caller and crowd together in the best possible manner.

Introduce each caller with a little more than just "your next caller is John Doe."

Introduce the caller's wife or husband, if at all possible.

If something prevents a caller from taking his spot and the M.C. is aware of this, he should be fair enough to make this understood to the dancers with tact and feeling, letting them know that if it were possible, the caller would have been there to call for them.

Be able to be flexible, to change, fill in, substitute, speed up or slow down if necessary to keep a smooth program rolling.



Style Lab

DIXIE GRAND

IT WAS NOT TOO MANY YEARS AGO when Dixie type figures were very much the "talk" of the square dance community. We were doing many Dixie combinations, some of which have completely disappeared from the scene. Others like Dixie Style to an Ocean Wave (Mainstream Basic, 83 on the SIO Order of Teaching List) have remained as a staple part of our square dance repertoire. Dixie Grand, which shows up on our Plus Two list, also comes in for considerable usage. Here is the definition for Dixie Grand as it appears in the Illustrated Plus Movements of Square Danc-





ing Handbook.

From starting or completed double pass thru formation, from an eight chain thru formation, from columns, from a circle or a single file promenade, those who can pull by with right hands, then those who can pull by with left hands, and, finally, those who can pull by with right hands.

Following that let's take a look at the movement. Starting from a double pass thru formation (1), one of the several possible starting setups, those who can give a right to the one they face (2), move by and give a left to the next (3). Moving by that person (4) the dancers begin to "round off" the formation as they take



on the appearance of a grand right and left. Giving a right hand to the next person (5) they move by (6), give a left hand (7) or, depending upon the follow-up call, a left forearm (8) to the next.

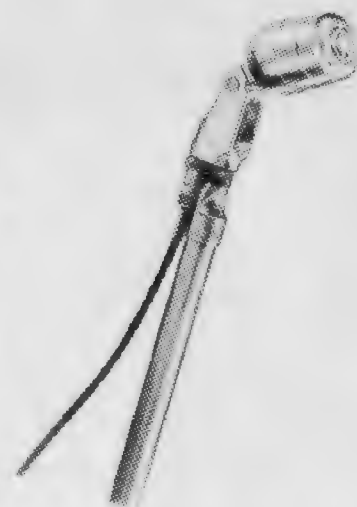
As stated in the handbook, regardless of the starting formation, after the first hand is taken and the dancers pull by the formation tends to convert into a circle. Working from any of the setups mentioned, the action ends with the dancers set for an allemande left, a left arm swing, a left turn thru, etc.

We have discovered that this movement can take approximately six steps to complete but it should not be rushed.



SQUARE DANCING'S SALES REPS

They're Doing a Great Job



IF WE WERE TO HAVE KEPT TRACK of the SIOASDS members (subscribers to SQUARE DANCING magazine) who have written us in recent years asking what they might do to help us extend the scope of the magazine, our list would undoubtedly cover a large percentage of our total membership. The Society has no grand sales plan. A large part of our new subscriptions come to us as the result of the orange flyers which are sent on request to be handed out to club members, new dancers, etc.



BILL ORCUTT (left) from Las Vegas, Nevada (as he appeared in the Navy) is fast becoming a top Reps sales person. STANLEY SINFIELD (right) from Bradford, West Yorkshire, England was our Sweepstakes winner last spring 1978.

We are particularly pleased with the efforts being made by our growing contingent of *Sales Reps*. These are the men and women, dancers, callers and leaders who represent us in getting new subscriptions. In no way would our limited-size staff be able to reach all the potential subscribers and tell them about the values of SQUARE DANCING. This is a *natural* for the club or class member who has many dancing friends.

No one is a better sales person than a regular reader who has found that SQUARE DANCING is a service to him through its many different types of articles. Subscribers have told us that so many dancers in their clubs have never heard of us and, once shown

a copy of the magazine they, too, have become regular readers and supporters.



OSA and CLIFF MATHEWS, Palm Springs, California, who won a third place in a recent Sweepstakes have been continuing boosters.

Our Sales Rep force now numbers several hundred throughout the world. Points earned in getting new and renewal subscriptions are converted into premiums (microphones, coffeemakers, manuals, etc.) and can also be converted into tuition payments for vacation institutes, callers' schools or virtually any project or product you wish. It's interesting to us when Sales Reps ask that their points be converted to the SIOASDS Scholarship Fund or donated to Legacy, or CALLERLAB.



RAY and PEG CLARK of Langhorne, Pennsylvania, a second place winner in the spring 1978 Sweepstakes.

Recently we have sponsored Sweepstakes programs offering cash prizes and bonus points for those submitting subscriptions during a specified period of time. There will be more of these as time goes on. If you are interested in helping us increase the readership of SQUARE DANCING magazine, write to the Sales Rep program in care of this magazine.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

North Carolina

The Fall Festival of the North Carolina Federation of Folk and Square Dancers was held in Greensboro last November. Bob Harrelson was elected president of the Federation. In September the Federation will sponsor a number of dances for the benefit of the Burn Center at Chapel Hill. A micro-wave oven will be purchased for the dance held at each location. To date, confirmed locations include Wilmington, Fayetteville, Burlington, Raleigh, Winston-Salem, Charlotte, Hickory and Shelby. A \$50,000 goal has been set and dancers are encouraged to watch for the dates of the various dances and support this worthy cause.

Italy

The Ramblin' Romans Family Square Dance Club, together with guests from the Pinetmare Sandcastle Swingers and the Gaeta Cast-A-Ways, gave the Chock family an appropriate farewell dance. A large crowd bid "aloha" to Yona, Al, Makana, Alana and Malama as they returned to the states and the Washington, D.C. area. The microphone was shared by Yona Chock (Ramblin' Romans Club Caller), Claus Budtz (who takes over as new club caller), Bernard Linley (new class instructor), and Ed Williams (caller for the other two clubs and MACTA president). The club began the new dancing season with club dancing at the La Siesta Restaurant in Rome on alternate Fridays. An interesting footnote: New club caller Claus is Danish; new class

instructor is Trinidadian and married to a Swiss!

Holland

The square dance clubs in Holland have formed the Werkgroep Square and Round-dansen in Nederland. It consists of one voting member from each club and one person who accompanies that member. There are ten clubs participating (the total number of clubs in Holland) so the largest number of attendees at any one meeting is 20 people. Each club hosts a meeting and the member of the hosting club presides. Yvonne Fransen was elected to serve as secretary. Meetings are held every two months and the object is to check on activities to avoid duplication of dates, keep track of contact addresses of each club and all information concerning dance nights, etc., so that all inquiries from dancers can be answered.



Newlyweds Ans and Peter Hage-de Widt are ardent square dancers and members of the Werkgroep a form of square dance workshop in Holland.

New Mexico

The 21st Annual August Weekend Square Dance is scheduled for August 10-12 at the

ROUND THE WORLD of SQUARE DANCING

Chaparral Convention Center at Ruidoso Downs. All dancers are invited to come and enjoy the calling of Dick Parrish, Dale Hudson and Melton Luttrell and the rounds conducted by John and Wanda Winter and Carl and Jo Barnes. Dancing and square and round dance workshops are planned.

Utah

The 14th Annual "Dam Dance" at Flaming Gorge Dam, Utah, sponsored by the Squarenaders of Green River, Wyoming, the Moonlighters of Bountiful, Utah, and the curly Q's of Roosevelt, Utah, will be held June 6th and 7th. Clarence Eskridge of Ogden and Fred Brown of Roosevelt will again donate their services for this wonderful family oriented weekend.

Kentucky

The Louisville Trail Dance will be held on Sunday, June 24th from 2 to 5 P.M. at the Kentucky Fair and Exposition Center, East Hall "B". Gary Shoemake and Paul Marcum will be calling the squares.

Arizona

Barry Medford will be the caller for the 30th Annual White Mountain Square Dance Club Festival at Show Low on July 20-22. The club has five acres of land available for free camping. There will be multiple caller dances on Friday evening, Saturday morning and Sunday morning. A round dance workshop and evening round dance will be held with Ed and Alma Skiba. The club's famous pit barbecue will be at noon on Saturday. Barry will have a workshop Saturday afternoon and the Saturday evening dance. Here's your opportunity to spend a great weekend in the cool White Mountains of Arizona.

Prescott's Mile-Hi Square Dance Club presents its 30th Annual Square and Round Dance Festival at the National Guard Armory in Prescott on June 8th and 9th. Marv Lindner, Les Ely and Dennis Farrar will call for the square dancing. Rounds will be conducted by Roy and Janet Cline. There will be a Sunday morning coffee and donut dance.

South Carolina

The Mick Howard Memorial Festival was held in Greenville March 9th and 10th at the

Fairgrounds. Proceeds from this dance were ticketed for the Greenville Shriners Hospital for Crippled Children. Mick Howard passed away in 1977. He had been a square dance pioneer in the Greenville and upper South Carolina area, having been instrumental in getting square dancing organized in this area. In just a few short years preceeding his death he originated the Thunderbird Record label and he saw this enterprise grow to become one of the leading square dance record labels across the nation.

Get ready for "Fun in the Sun" at the Square and Round Dance Vacation to be held June 8th and 9th at the Convention Center in Myrtle Beach. Bob Ferrell, Gene Hawkins, Bobby Hollis, Ken Rollins and Harold Thomas will call for the square dancing. Bill and Judy Martin will be in charge of round dancing.

Virginia

The Plains Promenaders Square Dance Club of Timberville will present its 5th Annual Summer Special on June 2nd, featuring Harry Hise and Sonny Bess. The dance will be held at the Plains Elementary School in Timberville from 8 to 11 P.M. There is camping nearby.

California

Circle 'n Square presents Mike Sikorsky as featured caller at the 12th Annual Gold Diggers' Dance and Breakfast on June 9th and 10th at the Yreka Community Center Hall. This is a special badge dance with rounds by Ward and Joyce Foster and a workshop at noon on Saturday followed by a square dance workshop in the afternoon. Dance Saturday night, breakfast and gold panning (at "the diggings") Sunday morning. Free RV parking (no hookups), trailer parks and motels available in town.

The Central California Square Dancers Association and the Callers Association Modesto Area will present the 13th Annual Cup of Gold Promenade at the Sonora Fairgrounds on June 15-17. Callers will be Gene Welsh, Burlin Davis, Lee Swain, and Bill Peters. Rounds for the weekend will be conducted by Frank and Doris McDonald. This three-day event is well attended by dancers, both local and from neighboring counties and states. Since square and round dancing is for people of all ages, many dancing families attend.

Barbara Bradford was just cueing "Tips of My Fingers" when blap! out went the lights in the Marina Grange Hall where the Taw Twirlers were dancing. A few mild shrieks, a commanding voice saying, "Stay where you are" and a few shadowy figures groping towards the sidelines. A short wait in pitch darkness and then President Bill Post announced, "All right, it looks like we're not going to have any lights for a while, so we'll have our business meeting." Somebody found a few candles and soon a soft glow illuminated the hall. The members arranged themselves around; the secretary read minutes by candlelight. It was election night and the process moved with dispatch, without electric lighting. So it takes more than a blackout to stop a bunch of square dancers determined to get the job done.

Alabama

The Alabama State Festival will be held at the Civic Center in Huntsville on June 8th and 9th. The Festival will consist of a charity dance on June 8th with all proceeds going to the Alabama Sheriffs' Boys and Girls Ranches. Paul Marcum will call, with rounds by Jerry and Barbara Pierce. On Saturday the Alabama Square and Round Dance Association will sponsor a dance featuring callers and cuers from throughout the state. The Festival will feature Mainstream, Plus I, II and Advanced Level dances.

Bangladesh

At the UNDP (United Nations Development Program) Guest House in Dacca, a Canadian couple, Spence and Gwen Goddard, met an American-Hawaiian (Al Chock) from Rome. As the evening wore on, they found that they were all square dancers. When Al returned to Rome, he sent the Goddards information about teaching square dance classes (from his wife, Yona, caller for the Ramblin' Romans) and other material. Before long a square dance class was well on its way with two squares of dancers. Now that Spence has an additional year's appointment with Food and Agriculture Organization of the United Nations, another class is being planned for the "Bengal Tigers."

Georgia

As a result of the excellent response to a Frank Lane dance in January, the Stallion Squares of Abraham Baldwin Agriculture Col-

lege in Tifton have decided to sponsor a series of fifth Friday dances. Some very fine callers have been booked to call for the dances. Next winter the Georgia State Square Dance Association Winter Dance will be held at the college and in the summer of 1980 there will be a Callers' Junior College for new callers with Bill Peters and Jim Mayo. Stallion Squares graduation dance will be held on June 1st.

Illinois

Everyone will be at the Peotone Fairgrounds, 30 miles south of Chicago, on June 25th for a Trail In Dance. Gary Shoemake will call for the square dancing and the Arnfields will be in charge of round dancing.

Romeo and Joliet are getting together again! The Joliet Squares and the Romeoville Mixers are jointly sponsoring a Jamboree on June 16th at the Romeoville Recreation Center. Conventioneers vacationing in the Milwaukee-Chicago area are welcome to square up to the calling of Gary Shoemake and round dance to Paul and Louise King.

Texas

For a festive time in '79, plan to attend the 17th Annual Square and Round Dance Festival at the Tarrant County Convention Center in Fort Worth on June 2nd.

A training clinic for new and prospective round dance teachers is being sponsored by the Texas Round Dance Teachers Association and will be held July 6-8 in Lubbock. The clinic will begin on Friday with a dinner meeting and discussion of criteria to be covered. Sessions will be conducted both morning and afternoon on Saturday and will be followed by an open round dance on Saturday night featuring those instructors present. Some of the Saturday night dance will be devoted to workshop. A wrap-up session will take place on Sunday A.M. Staff for the clinic will be Manning and Nita Smith, Don and Pete Hickman, and Dave and Nita Smith.

Massachusetts

The Chicopee Square Dance Club is again holding summer dances in the Polish American Citizens Club in South Hadley. Curley Custer was scheduled to start things off with a dance on May 31st. Then every Thursday during June, July and August guest callers from all parts of the country, including the club's caller of 24 years, Earl Johnston, will be on hand. Frank Burzdak will cue the rounds.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

June, 1979

Variety with "SETUPS" and "GETOUTS" from LINES OF FOUR

by Orphie Easson, St. Catherines, Ontario

THERE ARE SO MANY WAYS to give variety and excitement to a dance program. Each caller has familiar patterns he uses to move the dancers through each dance. When dancing to another caller, I find myself concentrating on the pattern — the structure of the dance — more so than on the basic movements being called. No two callers structure their dance in the same way. Never can I be absolutely certain that I have figured out just when we will switch from waves to lines or from stars to circles.

Such is the variety each caller adds to the square dance picture. Each caller's preference for moving the dancers through the same basics but in such different patterns and combinations is what makes both calling and dancing so interesting and exciting.

Callers are always encouraged to give the dancers greater variety and often when working with limited basics it is a real challenge to create a dance where each tip is different, even when the basics must be repeated often to stay within the limit of the level being programmed.

Some callers start most of their calls with the dancers in lines of four and put the dancers back into lines to resolve the square to a left allemande. In note services we see "1P2P" lines and know this means parallel lines facing in with man number one on the left end of a line and his partner on his right. Man number

two is in the same line with his partner. The dancers are "in sequence" or in the order they were in when squared up.

The following are examples of forming lines which are in sequence and in which each man has his own partner.

**Heads lead right and circle four
Head man break to a line of four**

Promenade, heads wheel around

**Heads square thru, swing thru
Ends circulate, centers trade
Centers run, bend the line**

**Heads right and left thru, flutter wheel
Star thru, pass thru
Circle four to a line**

**Head man and corner forward and back
Square thru four hands
Split the outside two, make a line of four**

**Heads square thru, spin chain thru
Girls double circulate, men run
Bend the line**

**Heads lead right, circle four to a line
Pass thru, wheel and deal
Centers pass thru, swing thru
Boys run, bend the line**

**Heads lead right circle to a line
Pass thru, wheel and deal
Centers right and left thru, pass thru
Right and left thru, swing thru
Boys run, bend the line**

**Heads curlique, walk and dodge
Curlique, walk and dodge**

**Heads pass the ocean, girls trade
Extend, swing thru, boys run
Bend the line**

These are quite easy ways to make and resolve standards. Now the variety comes by working out similar ways of setting up lines

with corner, opposite and right hand ladies and "getouts" from each situation. Above are ten examples. Create similar setups with each lady in the square and you have 40 ways to form standard lines.

Here are basic ways of resolving 1P2P lines.

Star thru, square thru three hands
Left allemande

Right and left thru, cross trail
Left allemande

Right and left thru, pass thru
Partner trade, left allemande

Pass thru, partner trade
Right and left thru, flutter wheel
Sweep one quarter, pass thru
Left allemande

Curlique, all eight circulate
Boys run, left allemande

Pass the ocean, swing thru
Girls circulate, boys trade, boys run
Bend the line, slide thru
Left allemande

Curlique, coordinate
Bend the line
Star thru, dive thru
Square thru three hands
Left allemande

Pass thru, wheel and deal
Centers swing thru, turn thru
Left allemande

Pass thru, wheel and deal
Centers pass thru, swing thru
Turn thru, left allemande

There follows one example of setups and getouts with each of the other ladies in the square. We are still thinking in terms of "in-sequence" lines.

All men with corner lady. Setup:
Heads square thru, star thru

Getout:
Right and left thru, star thru
Left allemande

All men with opposite lady. Setup:
Heads curlique, men run

Spin chain thru, men run
Bend the line

Getout:
Pass the ocean, swing thru
Girls circulate, boys trade
Boys run, bend the line
Pass the ocean, all eight circulate
Swing thru, scoot back, recycle
Left allemande

All men with right hand lady. Setup:
Head square thru
Do sa do to an ocean wave
All eight circulate
Recycle, sweep one quarter
Right and left thru

Getout:
Square thru, trade by
Left allemande

We have talked about standard lines with different partners, now let's look at unusual lines. What happens when we have *lines half sashayed*? Setup:
Heads lead right and circle to a line
Pass thru and tag the line, face in
(dancers are in sequence by half sashayed)

Getout:
Star thru, California twirl
Star thru (in sequence lines)
or
Star thru, California twirl
Pass thru, left allemande

Any time you have partners in sequence you can use the above getout. Another way to correct the half sashayed problem is to repeat the call:
Pass thru, tag the line, face in

This call doesn't change the sequence so when repeated will re-sashay the dancers and put them back into their original line.
Heads lead right circle to a line
Curlique, eight circulate
Trade and roll (half sashayed with corner)
Pass thru, tag the line
Face in (re-sashayed)

SPECIAL WORKSHOP EDITORS

Joy Cramlet Round Dances
Ken Kernen Ammunition

Right and left thru
Slide thru, left allemande

Tag the line is a great call to fix unusual lines. If you have lines with a man on each end and two ladies in the center you can have lines "pass thru and tag the line left," and you have two-faced lines with partner on man's right. If the two ladies are on the ends of the line and two men in the middle you have lines "pass thru, tag the line right," which again gives two-faced lines with ladies on the right of partner. Here is an example of each:

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters (GMMG lines)
Pass thru, tag the line right
Girls trade, bend the line
Left allemande

Heads pass thru, separate
Round one make a line of four
Pass thru, wheel and deal, zoom
Double pass thru, centers in
Cast off three quarters
Pass thru, tag the line left
Couples circulate
Bend the line, slide thru
Left allemande

Theme

Theme or use of one predominate basic or combination of two or three basics has become a very popular way of building programs. Theme can be used for setups and getouts as well as for the main body of the call. The setups and getouts can sometimes be the most spectacular part of the call rather than always featuring the main body of the call.

Theme Setups

Heads pass thru, round one, line of four

This gives us two men in line with two ladies. To move the dancers to a Box 1-4 or to the place where heads are on the outside with each one facing their corner, you would use the following call:

Star thru, centers pass thru
Right and left thru

At this point you could call allemande left,

or if you wished to convert this position to a standard line with dancers in sequence and with partners, you could call:

Swing thru, girls circulate
Boys trade, boys run
Couples circulate, bend the line

Now add any of the standard line getouts to a left allemande.

Star thru, square thru three quarters
Left allemande

Other examples using this theme setup:

Heads pass thru, round one to a line
Pass thru, bend the line
Star thru, square thru three quarters
Left allemande

Heads pass thru round one to a line
Centers square thru four hands
Others star thru
Swing thru, men run
Couples circulate, wheel and deal
Left allemande

Heads pass thru, round one to a line
Pass thru, wheel and deal
Girls turn thru, star thru with men
Couples circulate
Bend the line, right and left thru
Star thru, left allemande

Use cross trail for interesting theme setups:

Heads cross trail
Around one and line up four
(dancers in lines with right hand lady — out of sequence)
Star thru, pass thru
Trade by, left allemande

Heads right and left thru
Cross trail, round one line of four

(corner, in sequence)
Right and left thru, slide thru
Left allemande

Heads cross trail
Round two make a line of four
Star thru
Center four square thru three quarters
Left allemande

Heads right and left thru
Cross trail, round two
Make a line
Star thru, centers pass thru
Left allemande

ROUND DANCES

BILLY — Grenn 14270

Choreographer: Al Goulet

Comment: Nothing unusual in this two-step though the music is excellent.

INTRODUCTION

1-2 OPEN-FACING Wait; Apart, Point, Pickup to CLOSED M face LOD, Touch;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Circle, —, 2, —; 3, —, 4 end M facing RLOD, —;

5-8 Repeat action meas 1-4 Part A starting twd RLOD & end M face LOD;

9-12 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Turn Two-Step; Turn Two-Step M face WALL;

13-16 Side, XIB, Side, Manuv M face RLOD; Pivot, —, 2 end SEMI-CLOSED M face LOD, —; (Twirl) Walk, —, 2, —; 3, —, 4 end M face WALL in BUTTERFLY, —;

PART B

1-4 Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov to CLOSED M face LOD, —;

5-8 Side, Close, Fwd, —; Side, Close, Manuv to CLOSED M face RLOD, —; Double Pivot, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B except to end CLOSED M face LOD;

BREAK

1-4 Apart, —, Point, —; Together, —, Touch, —; Side, —, Draw, —; Side, —, Draw, —;

SEQUENCE: A — B — Break — A — B — Break — Apart, —, Point, —.

ALL NIGHT — Grenn 14270

Choreographers: Albert and Barbara Jaeb

Comment: Enjoyable waltz and not difficult. Nice music also.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait, Apart, Point, —; Together to CLOSED M face LOD, Touch, —;

PART A

1-4 Fwd Waltz; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn M face LOD;

5-8 1/2 L Waltz turn M face RLOD; Bwd Waltz; (R) Waltz Turn M face LOD; Fwd Waltz;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except end CLOSED M face WALL;

PART B

1-4 Side, Behind, Side; Thru, Side, Close; Dip, —, —; Manuv, 2, 3 M face RLOD;

5-8 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Thru, Side, Close M face WALL in BUTTERFLY;

9-12 Waltz Away, 2, 3; Together, 2, 3; Fwd, Cross point OPEN facing LOD, —; Spin Manuv, 2, 3 end CLOSED M face RLOD;

13-16 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 M face LOD;

SEQUENCE: A — B — A — B as music retards Step Thru, Side, Close end in BUTTERFLY Apart & ACK.

SAN ANTONIO ROCK — Belco 284

Choreographers: Ken Croft and Elena de Zordo

Comment: This routine is not difficult. Nice recording of the tune, "Rose of San Antone." One band has cues.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;

PART A

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;

5-8 L Turn, 2, 3, —; L Turn, 2, 3 M face WALL, —; Side, —, Behind, —; (Twirl) Side, —, Thru to BUTTERFLY, —;

9-12 Rock Side, —, Recov, —; Thru, Side, Thru, —; Rock Side, —, Recov to SEMI-CLOSED face LOD, —; Fwd, 2, 3, —;

13-16 Rock Fwd, —, Recov, —; Bk, Close, Fwd, —; Rock Fwd, —, Recov, —; Bk, Close, Fwd, —;

PART B

17-20 Release handhold Step Away, —, XIB, —; Side, Close, Side, —; Cross Rock IF, —, Recov, —; Side, Close, 1/4 R Turn face WALL, —;

21-24 Together, —, 2 to CLOSED, —; Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Thru, —;

25-28 Repeat meas 17-20;

29-32 Repeat meas 21-24 except to Pickup to CLOSED M facing LOD;

SEQUENCE: A — B — A — B — A plus Ending. Ending:

1-6 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, —, 1/4 R Turn to BUTTERFLY M face WALL, —; (Twirl) Side, —, Behind, —; Side, —, Behind, —; Apart, —, Point, —.

OPPOSITE
BOWLING LANES
AT GRANBY
TOWN LINE



TUE.-WED.-THUR.-SAT.
11-5
FRIDAY 11-9

JUNE-JULY-AUG.
OPEN WED. & SAT. ONLY
11-5

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Ruth E. de Turk

phone (203) 658-9417

Reuel A. de Turk

Over 20 Successful Years of Serving Our Customers



#PD PRINCESS-A garden of exquisite flowers in knit or sheer over gathered dirndl skirt. The slimming princess lines are accented with nylon ruffled lace as are the bell sleeves. Sizes 6 thru 20—16½ thru 20½—22½ thru 24½

#DS DYNAMIC Arnel washable satin Shirt in rich Red or Royal with White piping or White with Red piping. Sizes 14 thru 17. Shown with NEW ASCOT SCARF, in poly-satin.
#AS Available with dots or paisley with plain color reverse side.

#DG DIXIE GRAND—Ultra feminine dacron/cotton silky plisse. Bias cut bodice has moderately high lace trimmed neckline. Long sleeves can be worn to ¾ puff or ordered with short puff. Graceful gored skirt with lace trimmed flounce. Pink, Green or Print. Sizes 6 thru 20—12½ thru 24½



#HH HEIDE HO—Slimming laced midriff, high neckline, edged in embroidery. Long or short puffed sleeves. Dirndl skirt has swishy flounce. Brown-Navy-Pink. 6-20.



#SB SOUTHERN BELLE—Graceful & lovely with flattering sleeves to compliment you. Sheers in a bouquet of floral & pastel. Sizes 6-20.



#DD DANCERS DELIGHT—Figure flattering in navy knit. White front flounce and double bell sleeves trimmed in white lace. Elastic waist. Sizes 12-20 & 16½-24½.



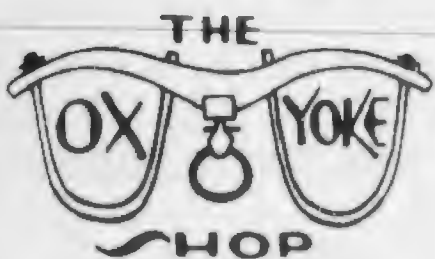
RUTH & REUEL
founded the Ox Yoke in 1959. Ruth with custom FUN FUR in ¾ length. #FF. Please allow 2 weeks for delivery.



#ST STAR THRU—Solid color dress w/attached midriff printed over skirt & ruffled collar accented w/bows. Blue w/colors or autumn shades. Sizes 6-20 & 16½-24½.



#EF Floral "EASY FIT" polyester knit with "our own" S.T.R.E.T.C.H midriff. Raglan sleeve edged with lace to match stretch neckline. Sizes 6 thru 24 & 16½ thru 24½.



ALL DRESSES have full back zipper and elastic waist line. We use choice designer fabrics of no-iron, poly-cotton and nylon sheers unless noted. All designer dresses have inside pocket, 1" bodice seams and 2" hems where possible. For Long Waist make-up, please add \$4.00



#TC TEA CUP—A Blue, Cranberry or Brown dress with a 16 gored lace-trimmed flounce skirt. Every other gore is of assorted checked gingham or calico. Sizes 6 thru 20.

#SS SASHAY SKIRT

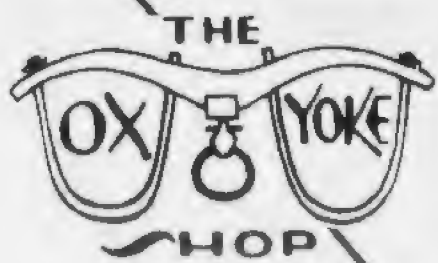


Colorful prints.

Sizes
S-M
L & EXL



#SL STAR LIGHT—Dancing fever runs high in this sprightly checked gingham beauty with close fitting neckline — puff sleeve and "star" gored skirt. Red, Brown, Navy, Green Sizes 8-20.



**Style 131
STAR TWIRL
SKIRT**



For perfect fullness. A Circular Skirt. (Shown with 224 Pant/Blouse). Twelve gores. Nine rows of multi-colored stitching on skirt and elastic waistband. Black, Turquoise, White, Gold. Sizes S-M-L.



#CF CROSSFIRE—Calico. European touch with bib bodice & long sleeves. Dirndl gored skirt edged in lace. Sizes 8-20.

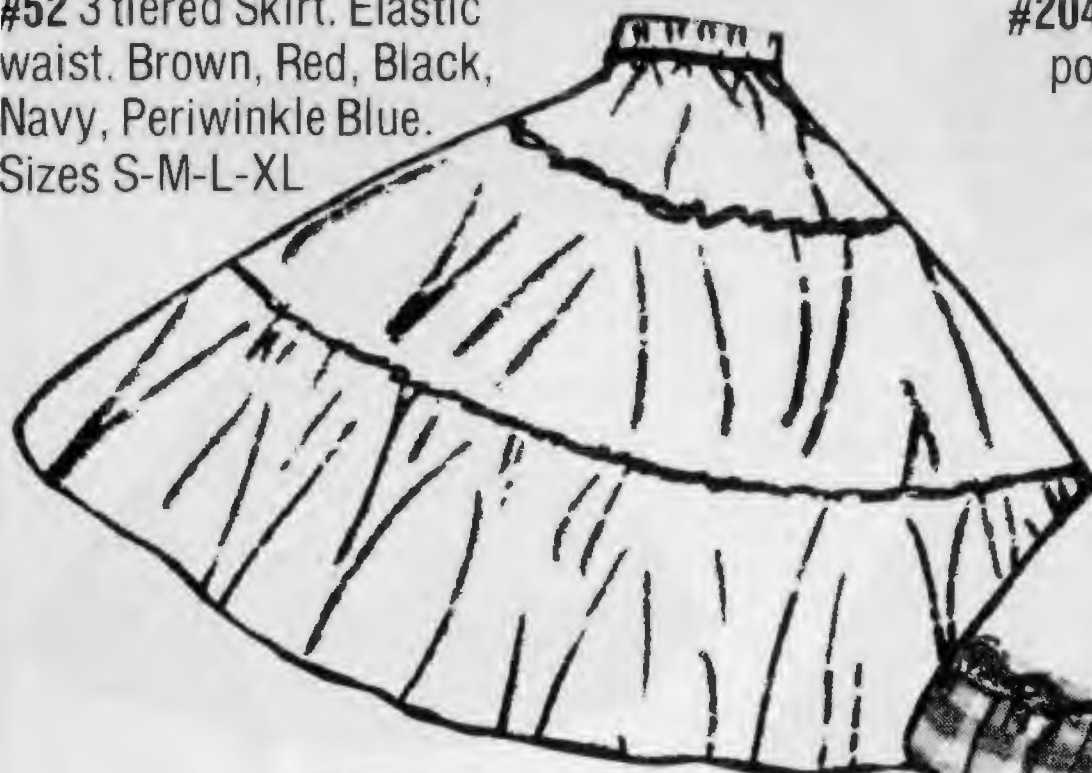


Style 856 Delightful, cheerful stripe and floral print dress. Blue, Maize, Pink. Sizes 6-20



#PP PRETTY PRINCESS—Nylon. Sheer prints over plain, with slimming Princess lines edged in lace. Sizes 6-20 & 16½-20½ & 22½-24½.

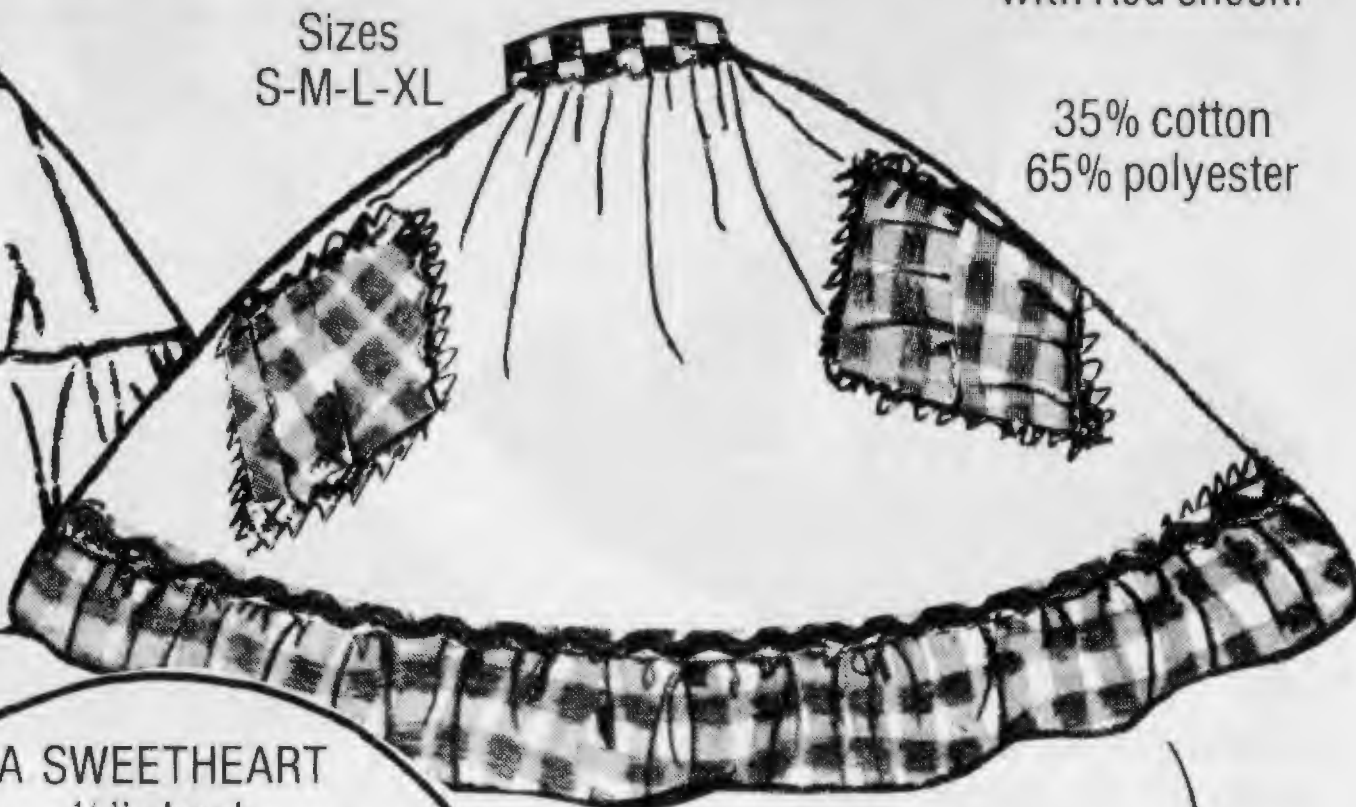
#52 3 tiered Skirt. Elastic waist. Brown, Red, Black, Navy, Periwinkle Blue. Sizes S-M-L-XL



#204 BEAUTIFULLY styled with 2 patches in back & 2 exciting pockets in front. Elastic waist. 6" flounce. 1" gingham. Blue with Red check.

Sizes S-M-L-XL

35% cotton
65% polyester



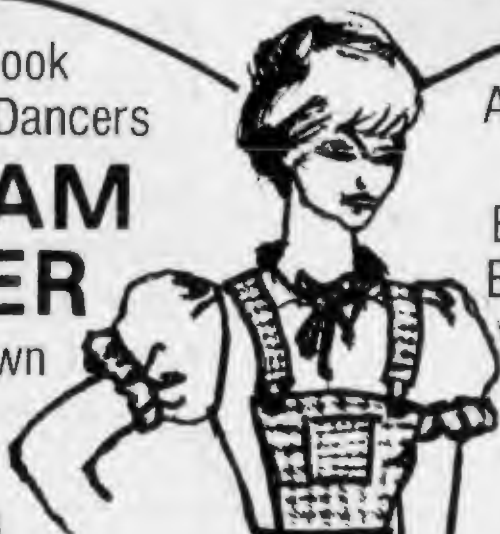
A new look
for Square Dancers

GINGHAM JUMPER

#607 Red, Navy, Brown or Green

#696 Denim Blue

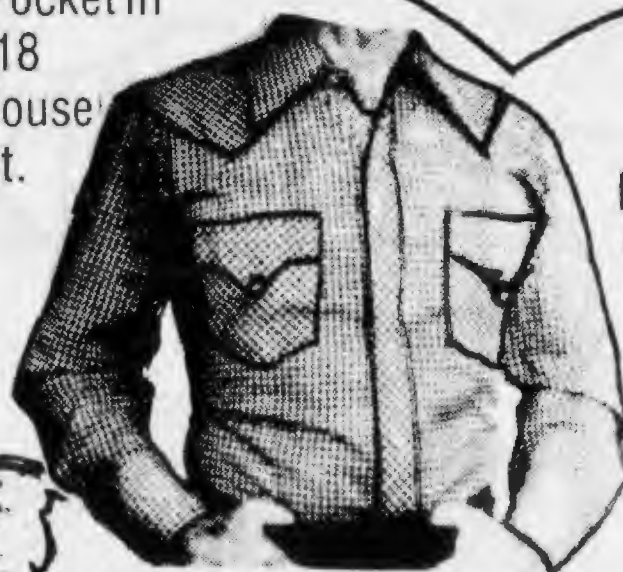
#606 Red Bandana



A SWEETHEART
1/4" check

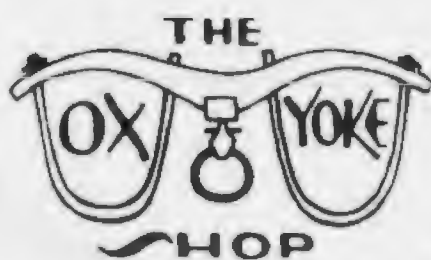
Elastic inserts in belt.
Back zipper. Pocket in
bib. Sizes 6-18

#222 Pant blouse
@ extra cost.



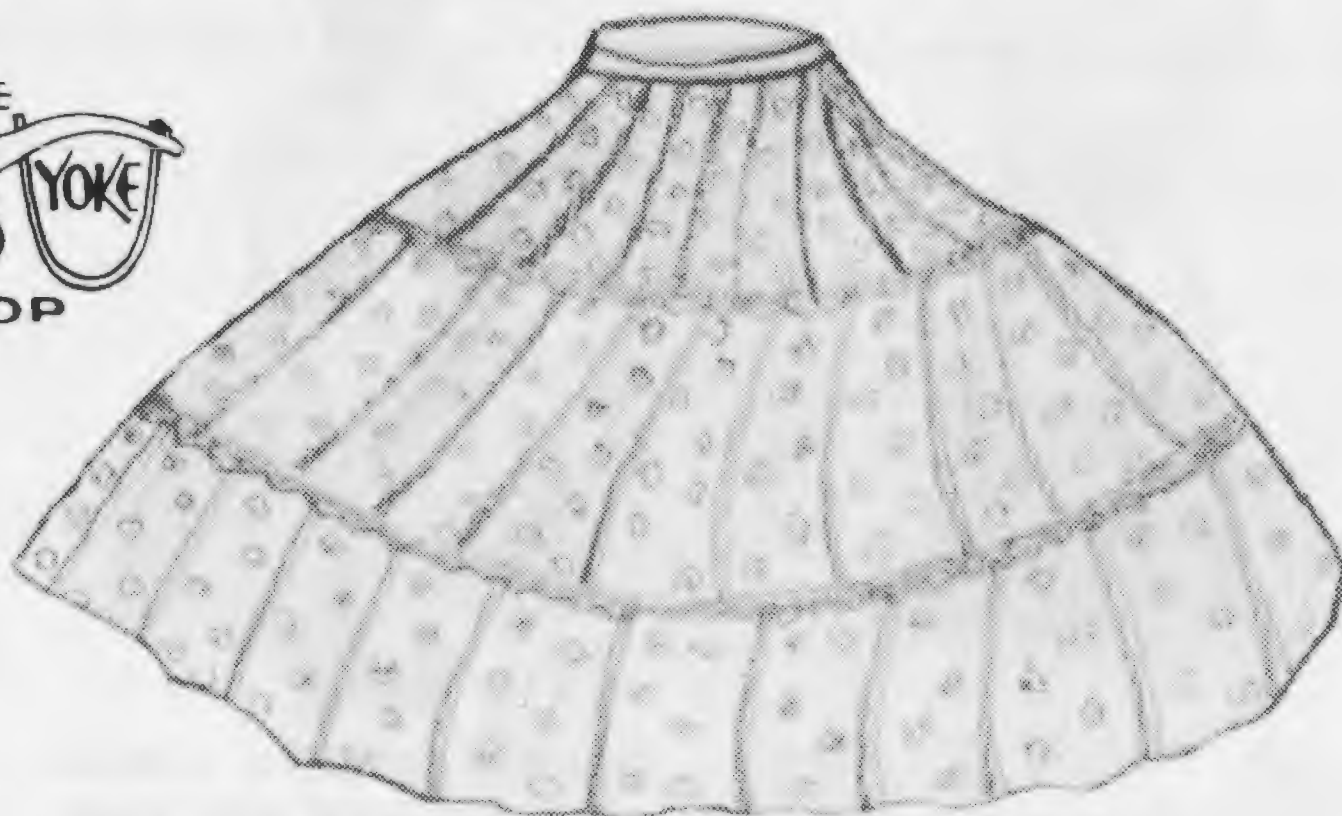
MAN'S matching
woven gingham
SHIRT.

Sizes 14 to
18, 32 to 35 sleeves.
Red, Navy, Brown or
Green check.



Assorted very pretty prints

#RM Versatile and Comfortable 2 pc Dresses in Fresh 50% cotton/50% poly prints. Skirt is 3 tier with elastic in back waistband. Blouse has raglan sleeves and peasant neckline. Sizes—Skirt waist 25-27, 28-30, and 32-34.



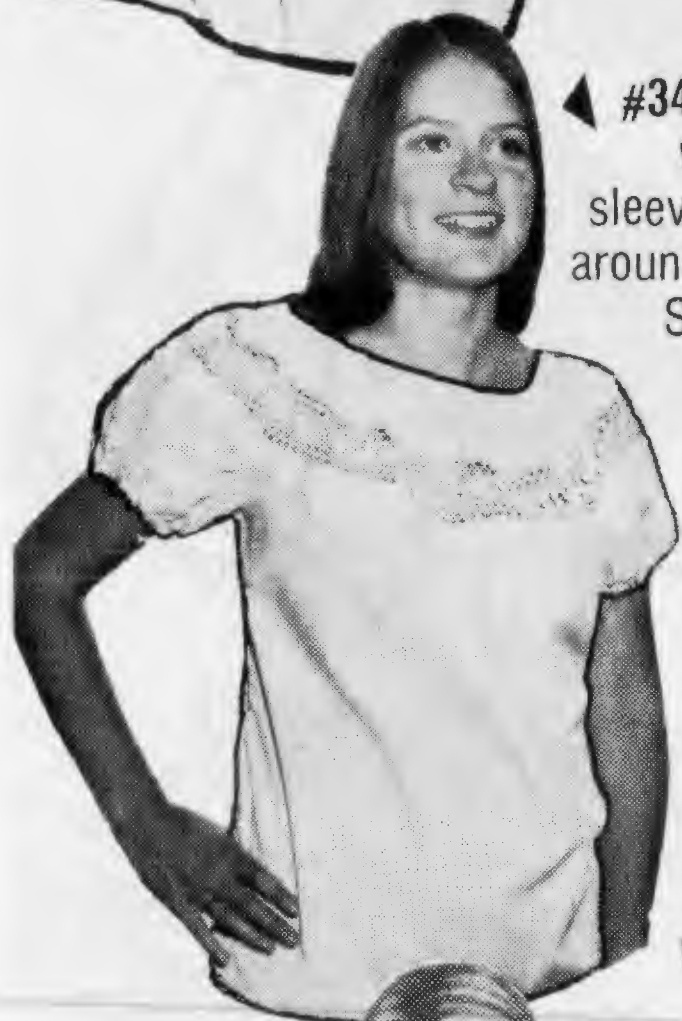
#602 TL Tiered skirt edged in eyelet on MULTI colored calico prints. Elastic waist. Sizes S-M-L



#2 Peasant blouse with wide eyelet around neck and sleeves. Color: White.

S-M-L-XL.

#147 Ladies white peasant blouse trimmed with blue, brown or red ruching.

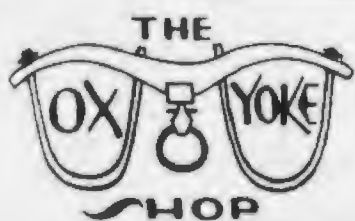


#34 Peasant blouse with lace trim on sleeves and insertion around blouse. White. Sizes: S-M-L-XL.

#34L Ladies long sleeve peasant blouse with lace insertion around blouse and in sleeves. White. S-M-L-XL.
#340X With drawstring neck line and no lace. White long sleeve

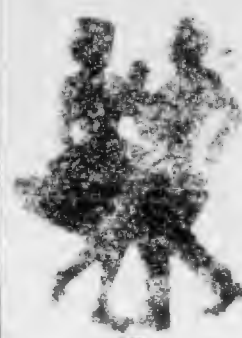


#50 A peasant style blouse with soft fullness and raglan sleeves. Dacron/Cotton. White, pink, mint, blue, yellow. Sizes Reg. & Lg.
650 Men's Shirt to match. 14-18 with 32-35 sleeve.



#D6521 Blouse with ruffle puff sleeve. 50% Kodel/50% Cotton. Perma press. One size fits thru 36. White.

STICK PINS



A



B

JEWELRY

PENDANTS



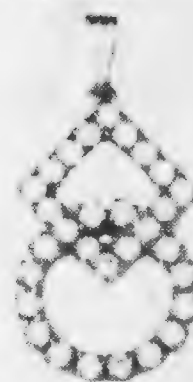
P269 Dancers



P262 Double Squares

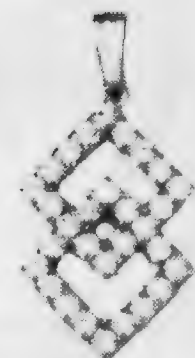


P263 Square & Round



P264 Square/Round in crystal.

PX314 In multi crystal.



P264S Double square in crystal.

PX314S In multi crystal.

"NEW"



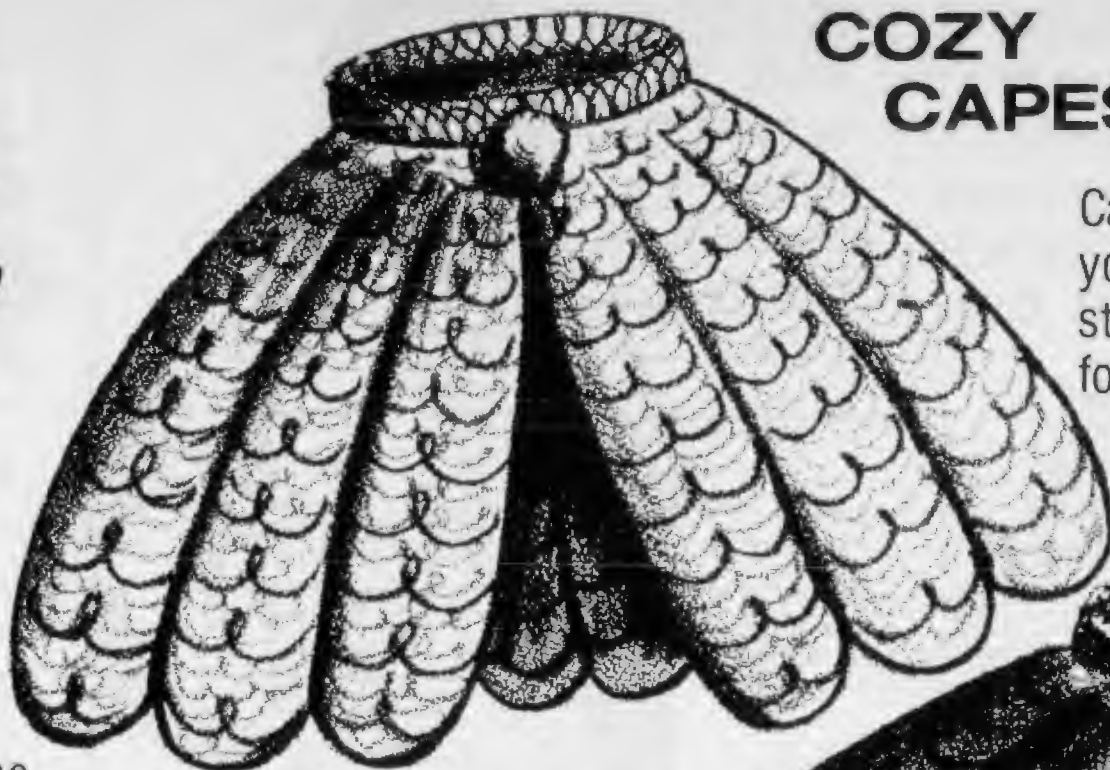
#224 Shirt styled pant blouse of polycotton. Elasticized rows of lace extend down to mid-thigh. White. S-M-L-XL.



#221 One piece pant/blouse of poly-cotton with rows of lace shirred around neck and on sleeves in addition to pant ruffles. White, Red. S-M-L-XL.



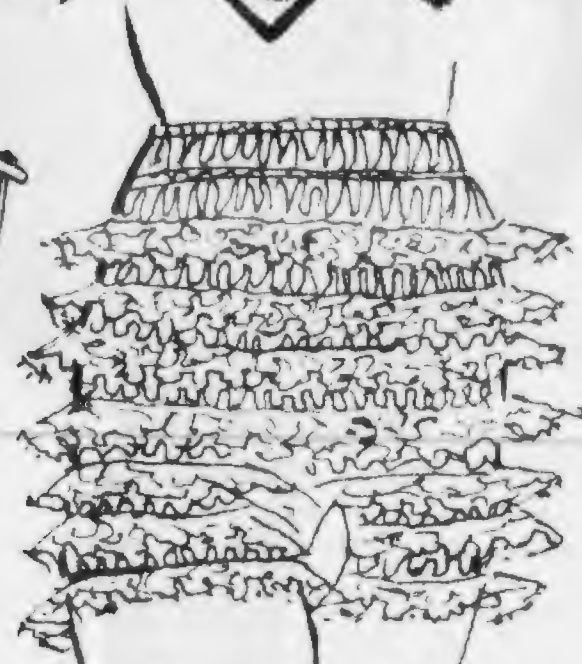
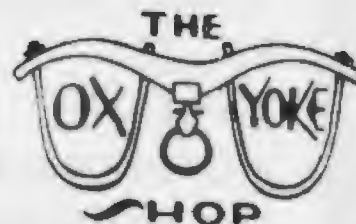
#222 One piece pant/blouse of poly-cotton with attractive gathered drawstring at neck. White. S-M-L-XL.



STYLE A (scalloped)



STYLE B (pointed)

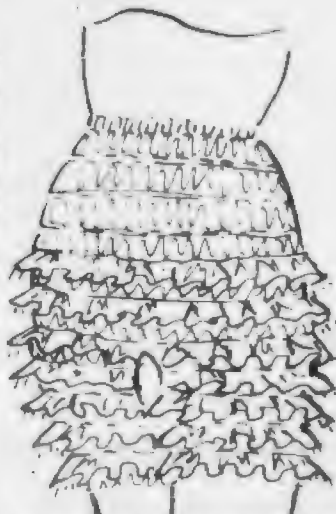


#N20 Short Sissy Pant in Nylon. White, red, pink, navy, yellow, brown or bright multi lace. S-M-L-XL.

#N29 65% Polyester/35% Cotton. White.



#N21 BO-PEEP pretty pants. Cotton Batiste mid-thigh length with rows of matching lace shirred in with elastic thread. White, red, navy, brown, yellow, orange, light blue, pink, hot pink, green. S-M-L-XL.



#21N White cotton. with 5 bright multi laces. Sm-Med-Lg-XL. Mid Thigh.



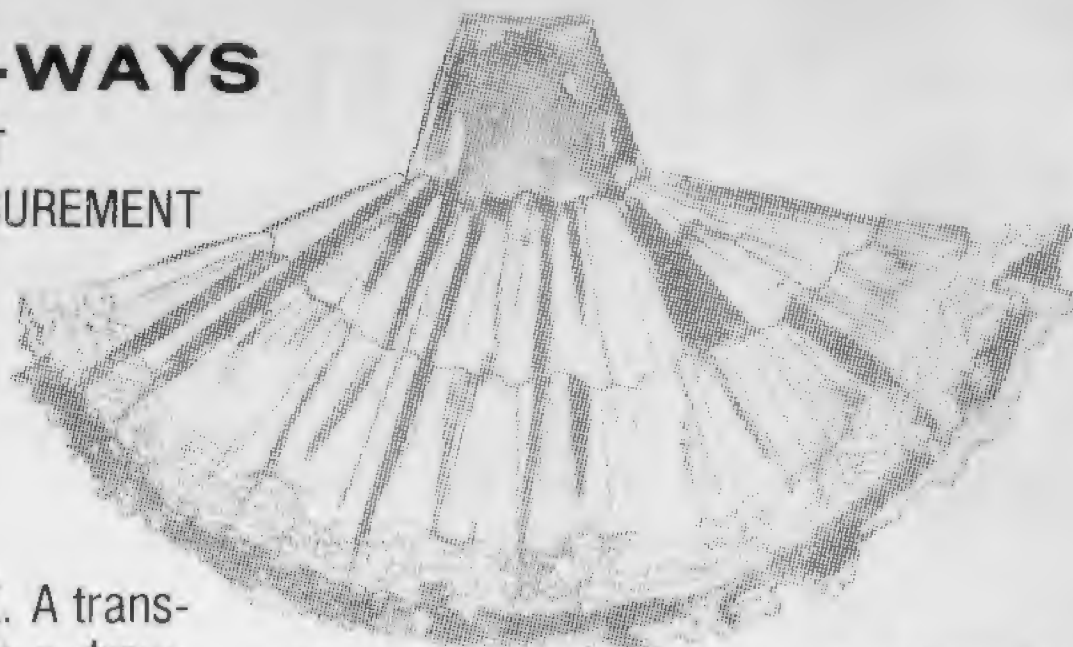
#FP SWINGING FRINGE BENEFITS—New and Cute! Short length in Nylon with 2" white fringe trim at legs and in rumba area. White, Black, Red. S-M-L-XL.

TWIRL-A-WAYS

STATE WAIST
MEASUREMENT



#578 A FIVE TIER favorite. Outer skirt of crisp "Nylon Baby Horsehair", tricot yoke. Self color binding on each tier. Soft underskirt. White, brown, pink. Sizes Petite-S-M-L-XL.



#PC PETTI-PAK. A transparent bag with a draw-string top to transport your petticoat.



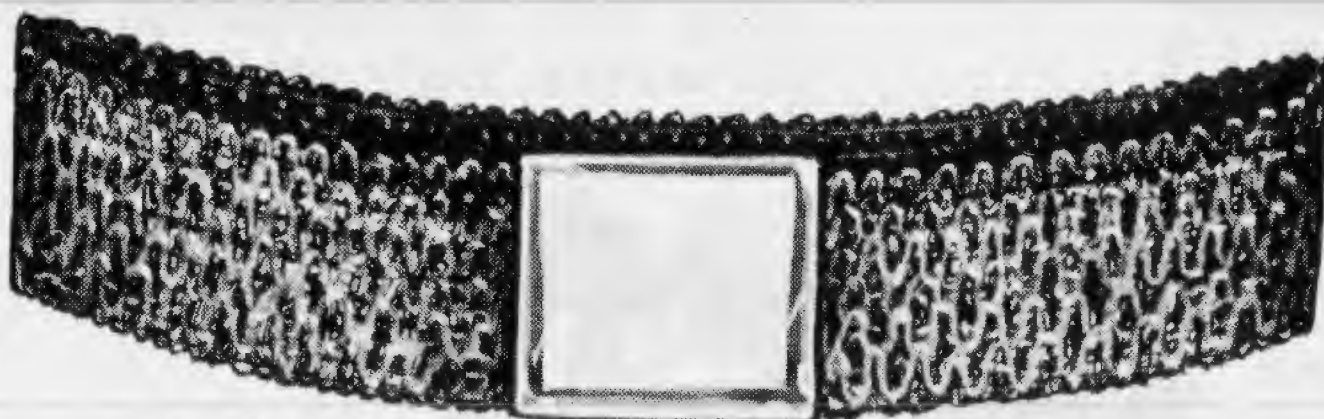
#500 Feminine and Heavenly SOFT! 35 yards (Not a stick-out) very full Nylon chiffon. 2 layers of 2 tiers. Lace trimmed. White, red, hot pink, yellow, navy, brown, peach, pink, lt. blue, apple green. S-M-L. Multi pastel and 24" and 25" long add \$2. Size X.Lg. Add \$2.



#590 Baby horsehair Petticoat. 3 tiers. Medium fullness. Underskirt of Nylon sheer for comfort. Tricot/yoke. White, red, blue, navy, yellow, gold. Sizes: Pet.-S-M-L-XL.



Heavenly Super
S.O.F.T.
PETTICOAT



#B100 Stretch Belt in gold or silver mesh elastic 2" wide. State waist size S-M-L + X.Lg.

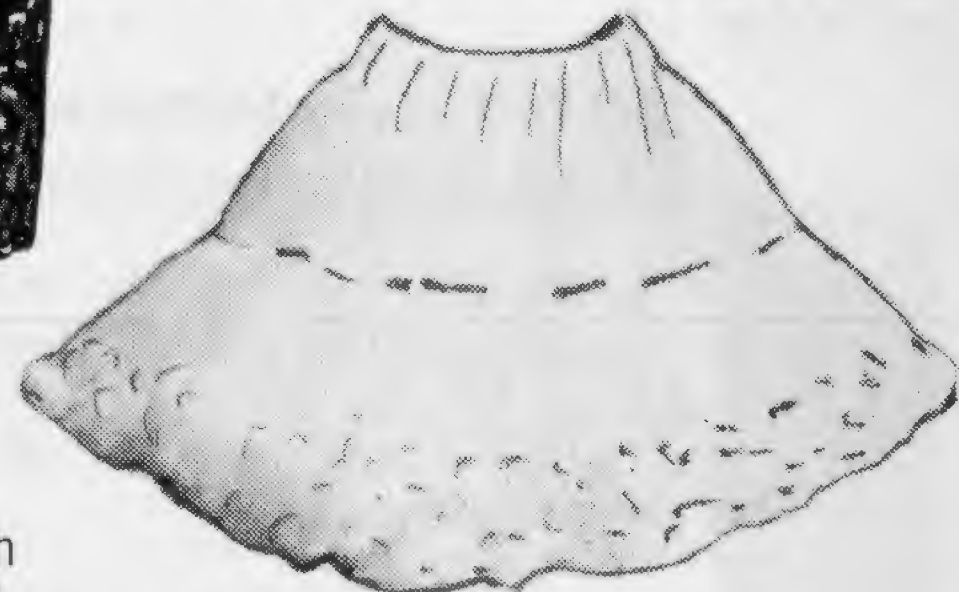
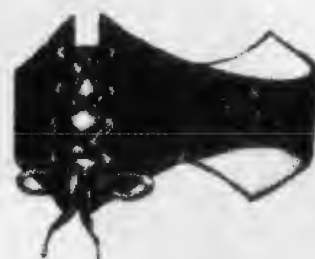


#CB2 Beautifully styled form Stretch Belt. All metal buckle. White, red, black, brown, navy. S-M-L-XL.

CINCHER BELT

#CB1 Red, black, white. S-M-L-XL.

#CB3 Gold or silver leather. S-M-L-XL. Give waist size.



#1606 FULL 2 skirts of Nylon sheer trimmed with 100 yards of chiffon ruffles at bottom. Feminine-Fluffy-Comfortable. Small 19", Med. 21", Large 23" long. Extra length 24" or 25" long \$2. more. White, red, brown, mint, yellow, navy, lt. blue, lt. pink, peach, orange. Multi pastel add \$2 more. Black on special order.

Rounded

"CLOUD NINE" COMFORT *by Coast*

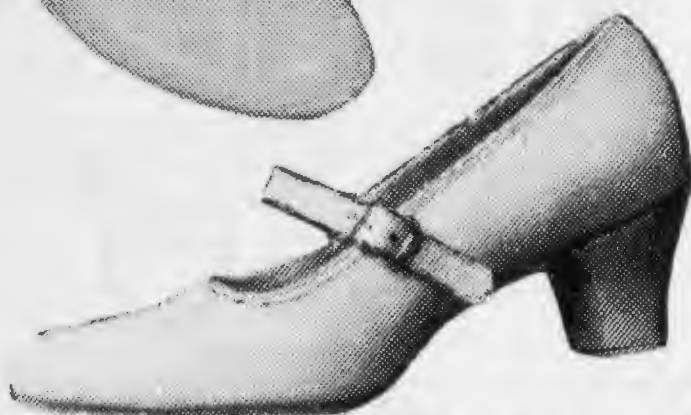
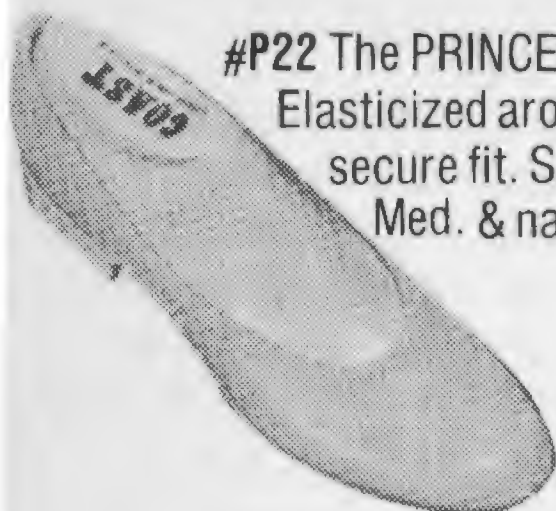


#22 TOE RINGO. Unlined leather with an elasticized top edge. Strap joined by an elastic ring. Cushioned innersole and new 1" heel. White, black, brown, navy, red, yellow. Sizes: 5½ thru 11. Medium or narrow width.



#P22 The PRINCESS.

Elasticized around top for a secure fit. Sizes: 6-10½. Med. & narrow widths.



#RDD Round dancers delight. 2" leather covered heel. Soft leather. Round toe. White, black. 6-10 narrow & med.

#SEL ALAMO for men. Flexible fine quality leather upper. Soft leather soles, steel shank and knit-fit lining for comfort. White, black, brown. Sizes: 8-12 Med. & wide.



selva

NEW SWINGER !! GENUINE LEATHER



#SS Patent leather that breathes. Narrow heel, steel arch, firm counter, more support, 1¼" heel for comfort, good looks, comfortable shaped strap, square toe, more room. Fashioned especially for OX YOKE. White or black. A-5 thru 10. B-5 thru 10. D-6 thru 9½. EE-5½ thru 9½.



#FC Soft slip-in foot cushions. More than ¼" thick. Feather light, soft foam rubber. Relief for tired, aching, tender and calloused feet. One side washable, Easy to cut. Size: 6 thru 12. State for man or lady.

BOOTS by WRANGLER

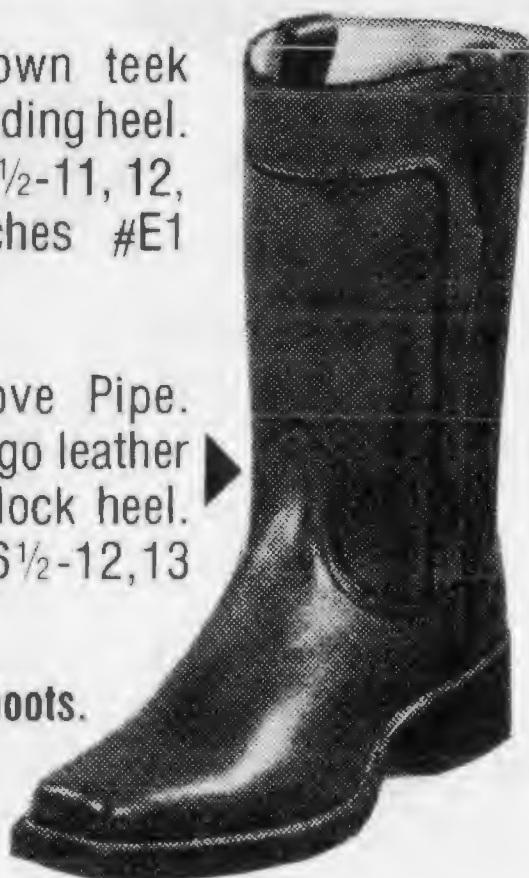
Please allow 4 weeks on all men's boots.



#5168 Men's 12" brown teek leather scroll boot with riding heel. Sizes: B/8-11 + 12, D/6½-11, 12, 13-EE/6½-11, 12. Matches #E1 name belt on page J.

#5574 Men's 11" Stove Pipe. Brown hand stained latigo leather stitched. Square toe, block heel. Sizes: B/8-12, 13-D/6½-12, 13 EE/6½-12.

Please trace feet for boots.



#5789 Men's 7". Side zipper. Hand sewn vamp. Riding heel. Square toe. Sizes: B/8-12, 13-D/6½-12, 13-EE/6½-12.





#35 Blouse to match in peasant style. Sizes: 10,12,14 teens.

#17 Adorable peasant blouse of Dacron/cotton with elastic in neck and puff sleeves, trimmed with colorful braid. White. Teens.



#32 Skirt. Checked gingham, 65% Polyester/35% cotton with elastic waistband and colorful braid trim. Red, navy. Sizes: 10 thru 14. Teens.

#31 Skirt-Gay red bandana with rick-rack trim and elastic waistband. Perma-press. Sizes: 10,12,14 teens.



#502SC Beautiful Teen Skirt in dotted Swiss bordered with attractive lace. Length 17". Red. Sizes: 10,12,14.

#41 Girls peasant blouse with rust colored trim. Sizes: 10-14. Teens.

#42 Skirt to match blouse as shown. 10-14. Teens.



#178 Girls' Petticoat. Baby horsehair. Nylon top, 2 layers, soft underskirt. S-15" lg., Med. 17" lg., L-19" lg.

#102 25 Bev. napkins w/dancing couple. #103 10 cards. Square Dance all occasion asst.



#18 White Blouse. Peasant style, lace insertion, Dacron/cotton. Sizes: 10,12,14. Teens.

FANCY RIBBON GARTERS



#1301 Garter with lace for gals or armbands for gents. Asst. colors.

#BG Badges—"Dancing Grandma" or "Dancing Grandpa" with eyes that wink when you dance. Red, blue, green, black, white.

LOOK OUT DANCING GRANDMA



#TS Teen Shirt, Checks or plaids. Dacron/cotton. Sizes: 10,12,14, 16,18.

#HS Hose Saver, prevents slipping.

#TP Tongue pads. Felt backed adhesive.

#P Pads. 100% stretch Nylon.

#HP Heel Cushion Pads Felt.

#TS Toe Sox. 100% stretch Nylon.



VELCO

means Safety. No dust, abrasives or paraffin. #20 16 oz. can Slo Down. #21-16 oz. can Spee Dup.

#6 NU-LIFE. Color spray for renewing or changing the color of Vinyl, plastic or leather. White, lt. blue, navy, pink, green, red, black, or state color #7 PREPARER A necessity to apply first.



#4U Square Dancers T-Shirt for all ages. White. Colorful motif, short sleeves. S-M-L-XL.

NEW and

EXCITING ! !



#A 1 3/4" Hand painted scenic wildlife, deeply embossed on genuine browntone cowhide. Solid brass trophy buckle. (Buckle removable)
Sizes: 32-44.



#B1 1 1/2" "Wild Horse Country" belt. Top grain steerhide. In browntones. Sizes: 30-44. **#B2** with Horse Buckle.



#C 1 1/2" Money Belt. Genuine leather with Harness Buckle. Sizes: 32-44. Brown. (9" zippered money compartment on reverse side).



#DF 1 1/2" Desert flower cowhide Belt. Black or brown. 32-44.



#D2 1 1/2" Desert flower Name Belt with removable Harness Buckle. Sandstone. Sizes: 32-44. (Limit 8 letters).

#SD Square Dance Buckle. ▶



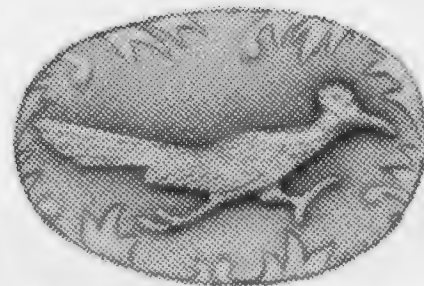
#LH Longhorn Steer Buckle. ▶



#839 Interlocking squares Buckle 1 1/2".
#839A Matching Bolo.



#H Horse Head or Horse Buckle.



#RR Roadrunner Buckle in oval nickel or rectangle copper.



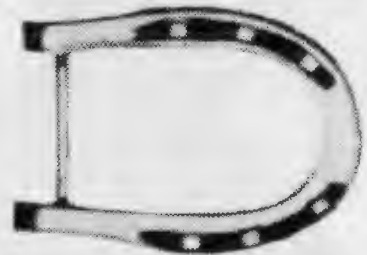
#R921 Jumping fish Buckle.



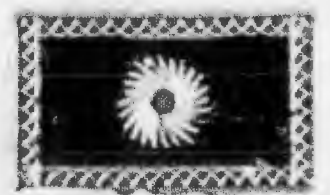
#AHB Arrowhead Name Buckle. 1 1/2"-2". Choice of 1 or 2 lines.



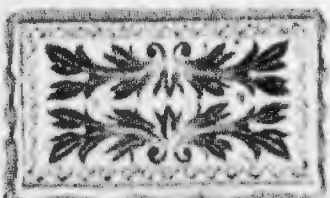
#101D Buckle. Heavy raised motif. Chrome. 1 1/2"
#101T Bolo Tie to match.



#HB Horseshoe Buckle. Nickel Silver. For 1 1/2" belt.



#436 1 1/2" Buckle. Engraved sunburst Black or White.



#441 Engraved Buckle in rectangle or oval design.



#J318 Silver Dollar insert Buckle.



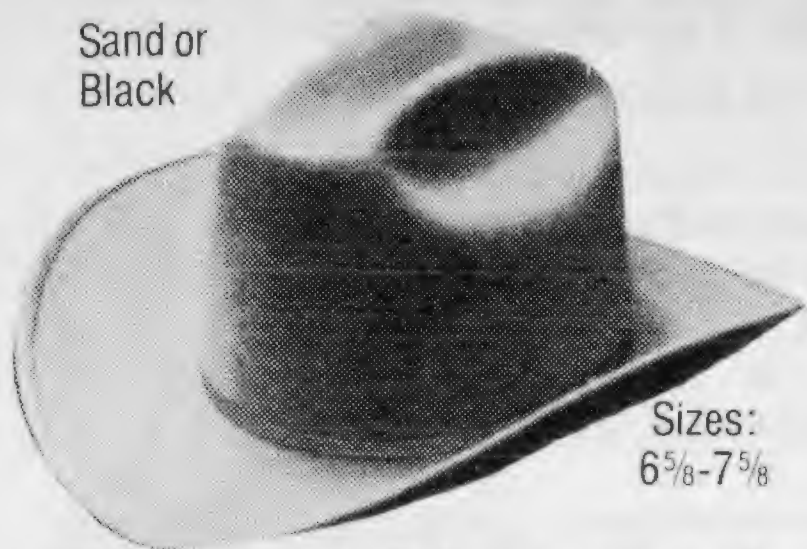
#101 Simulated stones Buckle. Blue, green, red.

#101B Bolo Tie to match.



#E1 Name Belt. Dark brown leather with stitched scroll design. Harness Buckle. Tapered to 1 1/2". Sizes: 32-42 **#E2** Without Name.

Sand or
Black



Sizes:
6⁵/₈-7⁵/₈

#A1 Western Hat. Stetson crown, wool-felt, wire brim.



#650 65% Dacron/35% cotton. Wash 'n' Wear. 14-17 in 32-34 sleeves. 17¹/₂ & 18 lge. White, lt. blue, yellow, pink, mint, red, navy, green, brown. Matches ladies peasant blouse #50 page E.

#PS Prints & stripes in Dacron/cotton. Give size & color.



#WBT Western Bolo Ties on black Rayon cords. Gilt or silver. Horse head, boot, hat, wagon, State choice.



A



B

Indian style beaded Ties. Thunderbird or 3 rosettes.



Comes in 2 styles.

#SHB Single horse bolo.

#DHB Double horse bolo.

#MHB Matching horse buckle.



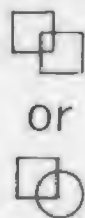
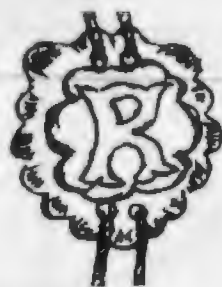
#BDT Bull-dogger tie. Leather. Brown, black.



#WB Wood Bolo.

#WBU Wood Buckle.

#4U Hand tooled leather initial. Leather thong Bolo.



#DS Bolo, scarf slide or towel holder. #DSR w/Rhinestones.



#SD Bolo, scarf slide or towel holder.



#21 Scarf slide. Longhorn, boot or horse & horseshoe.

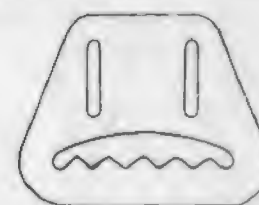


#1274 Crepe Colonel' with rhinestones on panel & bow. Black, white, red, yellow, brown, blue, pink, orange.

#RS Rhinestone Tie completely covered. Pink, red, green, blue, silver or gold.



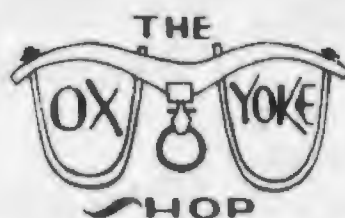
#BH Shirt saver-Badge holder of leather. Hangs from snap of shirt pocket. White, black, brown.



#TH Heavy leather towel holder. Brown, red, black.



#2 Tote Towel in thirsty turkish. Choose color.



Unusual Bolos. . . VT Vermont granite. #BN Buffalo Nickel. #NZ New Zealand wood Tiki God. #RM Cardinal on mother pearl. #WL Wildlife in baked enamel. Wild duck, fish, antelope, pheasant.

652 S.D. motif spring clip Scarf Slide.

Wildlife in baked enamel. Wild duck, fish, antelope, pheasant.

#PS SLEEVE PATTERNS



Puff



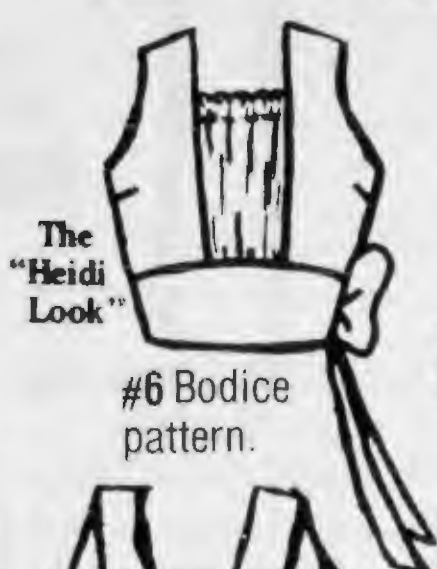
Flair



Petal



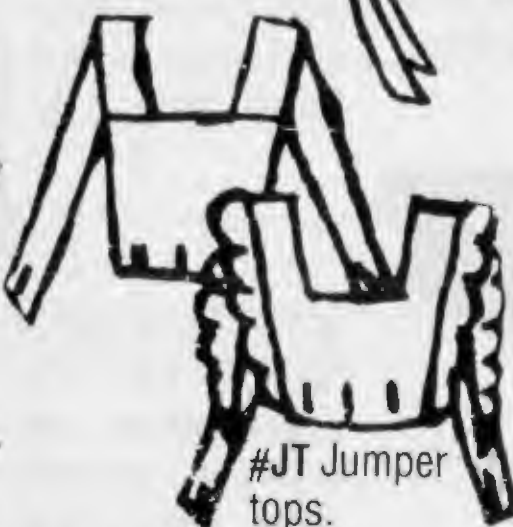
#1 Scoop neck bodice pattern.



#6 Bodice pattern.



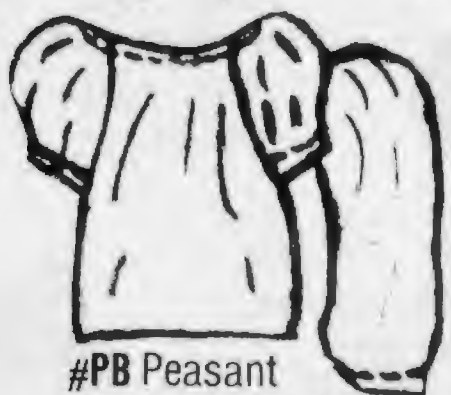
#2 Vee neck bodice pattern.



#JT Jumper tops.



#3 Square neck bodice pattern.



#PB Peasant blouse w/short & long sleeves.



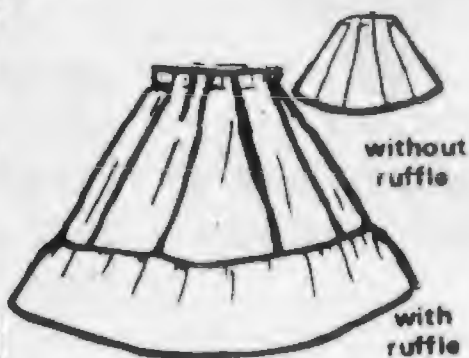
#4 Round neck bodice pattern.



#NZD No zipper dress. S-M-L in one pkg.



#C Mid-riff peasant bodice pattern.



without ruffle

with ruffle

#8G 8 gore skirt pattern. Can be made both ways shown & added to dress bodice. One size fits all.



#4G 4 gore skirt pattern.

L

PATTERNS TO PLEASE

Patterns in multi sizes 5-7-8, 6-8-10, 12-14-16, 18-20-40.

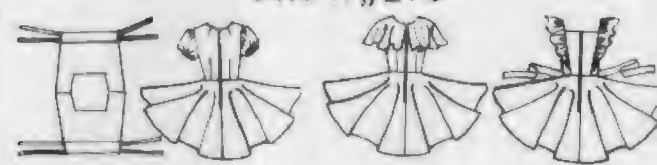


#270 Misses' S.D. Wardrobe. Sizes 6-20. 5 necklines on fitted bodice. Full circle or extra-full, 5-gored circular skirt, with or without bottom ruffle. 3 vests. 2 embroidery patterns & appliques for vest.



Pattern #275

Pattern #276



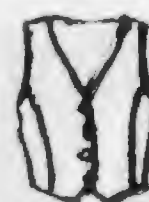
Pattern #277



Pattern #280



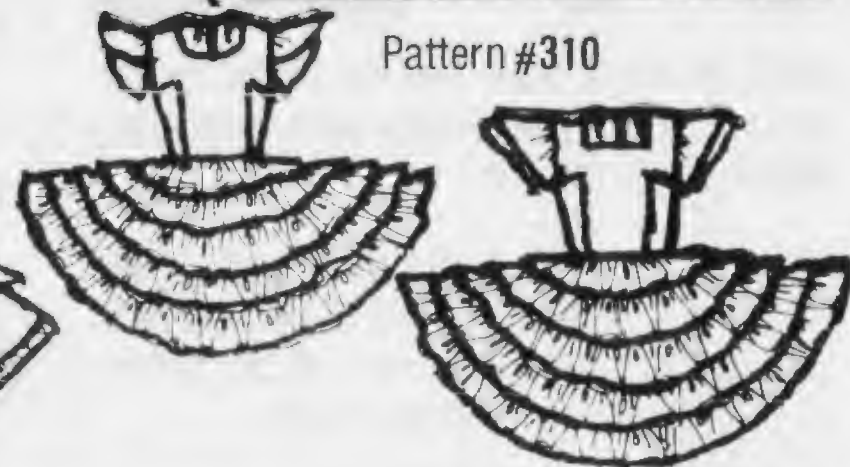
Pattern #281 or #311 for teens, without vest.



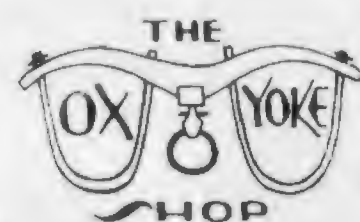
Pattern #309



Pattern #310

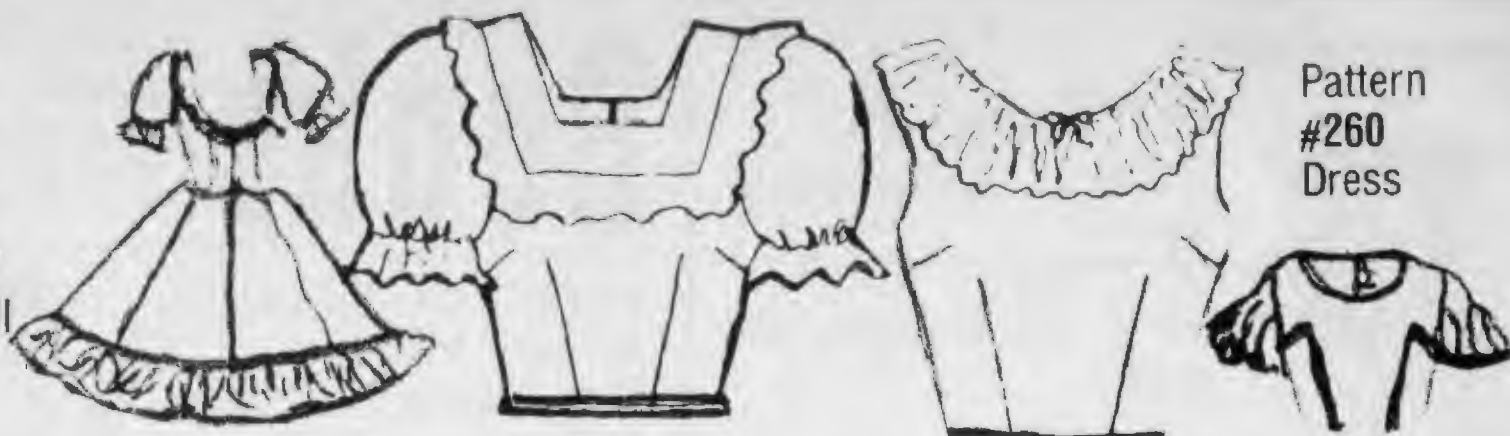


Pattern 282 Square Dance Coat.



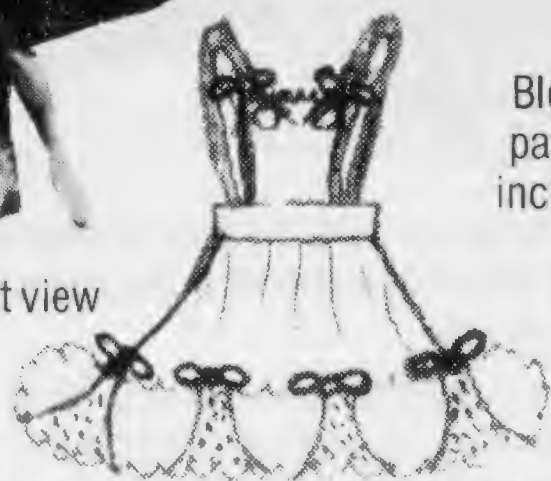


Pattern #740 Offers a cape sleeve w/full circle skirt or peasant style w/attractive gored skirt. Sizes: 6-20. All sizes in one pkg.



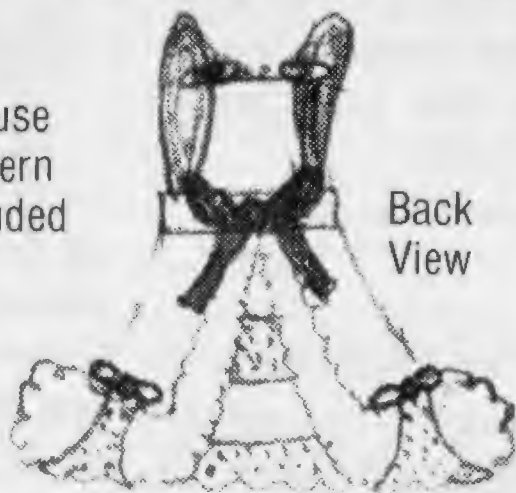
Pattern #260 Dress

Front view



Blouse pattern included

Back View



#1 Jumper pattern. Sizes 8-16.



#2 Three versions of 10-gore dress pattern w/circular overlay. Pattern has 2 necklines; square & round. Sizes: 6-18.



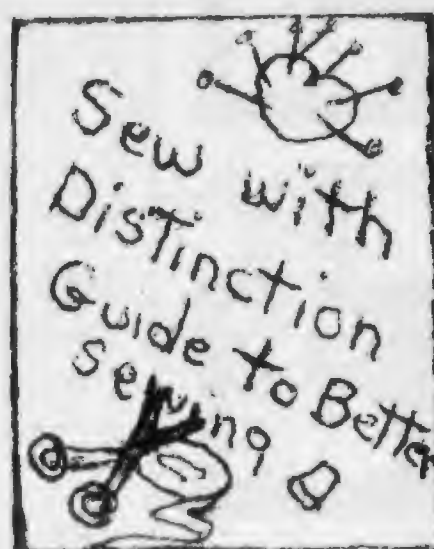
#DS Iron-on dancer silhouettes. 4", colorfast, in red, white, black.



#PP Pick-a-Patch. Dancers, colorfast, washable, 3" x 4 1/2"



#150 Iron-on, 9 1/4" x 11 1/4"



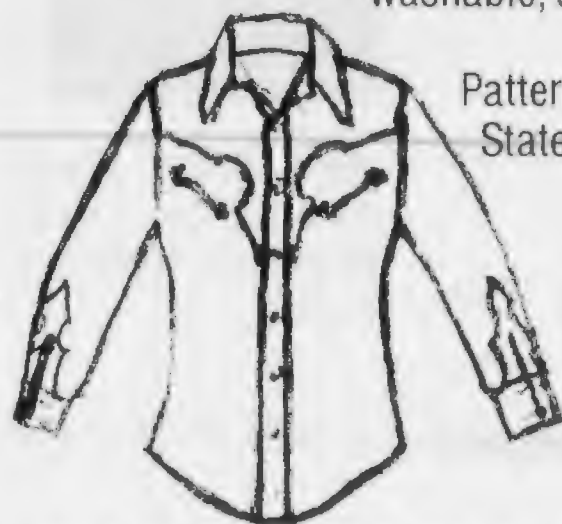
#SD "Sew with Distinction" over 30 pages of instructions for the home sewer.

Needle Notes

FOR SQUARE DANCERS

Judy Ross Smith

#NN 88 pages of help for sewing square dance clothes.



Pattern #278 State size.



TC Tie clips for those who make their own ties.

#SF Snap Fasteners for shirts. 4 sets hex pearl with attaching tool.

#160 Men's western Shirt pattern. Includes all sizes Sm-XXL. Long and short sleeve. Can be made with contrasting yokes.



Please state size



VEST Plain or reversible. A simple vest pattern, also has the Choo Choo & musical notes for the official Tennessee vest.



#302



#305



#304



#303



#301

Additional Yoke Patterns

Multi-Size: 14-14 1/2-15, 15 1/2-16-16 1/2, 17-17 1/2-18.

Pattern #300 Western Shirt.



BUMPER STICKERS



SCOTCHLITE

Reflective Stickers. Square dance figures

#1 3" size.

#2 6" size. Blue, red, gold, green.



#3



#4

Reflective. Red, green, gold, blue.



#5



#6



#7



#8

Polarized reflective Foil Stickers.



NA3



NA2



NA6



NA11

Pressure sensitive stickers. Order by style number.



NA5



Camper Stickers. Dancing couple.

#9 6" x 6"

#10 11 1/2" x 11 1/2"

CAR FLAGS



or



or



#12 4 1/2" x 7 1/2" no wire. #13 7 1/2" x 10 1/2" no. wire. #14 Drip Rail Flag Staff. #15 Wire antenna hook. #16 Caller Flag.

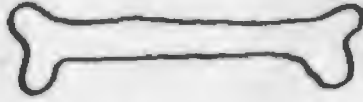
LICENSE PLATES

#LPF License frame. Steel, triple chrome plate with reflecting background, green letters, "I'd rather be Square Dancing".



Books

#126 The Square Dancers Handbook of Skits & Stunts — Games & Gimmicks — by Russ & Opal Hansen. It will tickle your funny bone. Ha, Ha, Ha.



NATIONAL SQUARE DANCE DIRECTORY



#NSD Directory includes the type of club, when & where they dance and person to contact.

#PD The Pocket Dictionary of S.D. Calls. Full descriptions & examples. By Al Brundage & Earl Johnston.

#SDE The Square Dance Encyclopedia by Bill Burleson. Over 3000 terms & calls explained.

#SP Supplements to Encyclopedia for Apr., Aug., Dec. Give year & month.

#SCP Step Close Step Round Dance basics for Dancers, Teachers, Callers. By Frank Lehnert.

#DG Diagrammed Guide to Better Square Dancing by Bill Burleson.



#B This book contains the first 50 basics of square dancing with many photos & diagrams to help the student dancer.

#EM Mainstream Extended Basic Book continues on from the 50 basics. Photos & diagrams invaluable to the progressing dancer.



#CC Century Club. Collect 100 Caller's autographs and become a member of the Century Club.

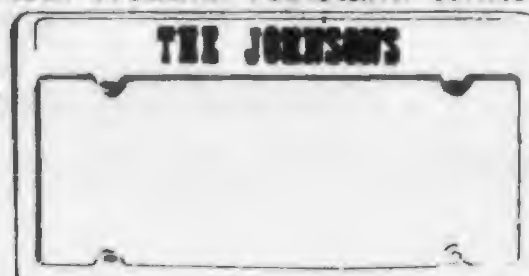


#RDM Round Dance Manual by Frank Hamilton. Revised Edition.



#LP License Plates.

#PP Personality Plate with 70 pressure sensitive letters. 25 letter spaces. Can be inverted. Weather resistant. White plastic.

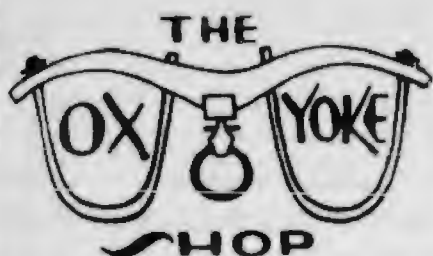


DP Square & Round Dance DIPLOMAS. These make excellent awards for the new dancer just finishing his lessons.

EFFECTIVE JUNE — 1979

NO.	DESCRIPTION	COST	NO.	DESCRIPTION	COST	NO.	DESCRIPTION	COST
• PAGE A COVER •			649	Camisole	6.98	B2	Wild Horse Belt & Buckle	11.98
PD	Princess Dr. 6 thru 20	39.98	FP	Fringe Pants	5.98	C	Money Belt w/Harness Buckle	12.50
	16½ thru 20½	39.98	N20	Short Sissy Pants, Nylon	6.98	DF	Desert Flower Belt	8.00
	22½ thru 24½	42.98	N29	Short Sissy Pants		D2	Des Flower Name Belt	10.00
DS	Arnel Sht. 14 thru 17	24.98		Poly/cotton	6.98	E1	Stitched Name Belt	12.98
AS	Ascot Scarf	4.00	N21	Bo-Peep Pants	7.98	E2	Stitched Belt/no Name	10.98
DG	Dixie Grand Dr. 6 thru 20	38.98	21N	Pants Multi-laces	7.98	101D	Raised Motif Buckle	5.00
	12½ thru 24½	39.98	• PAGE G •			101T	Bolo Tie to match	3.00
• PAGE B •			578	Five tier Petticoat	12.98	H	Horse Buckle	3.50
HH	Heide Ho. 6 thru 20	42.98	590	Baby Horsehair Pett.	17.98	LH	Longhorn Steer Buckle	3.00
SB	Sou. Bell. 6 thru 20	49.98	500	Softy Petticoat	22.98	RR	Roadrunner Buckle	3.50
DD	Dancers Del. 12 thru 20	36.98	1606	Heavenly Super Soft		R921	Jumping Fish Buckle	8.00
	16½ thru 24½	42.98		Petticoat	26.98	SD	Square Dancers Buckle	3.50
FF	Fun Fur	60.00		Multi-pastel or 24"-25" long	28.98	839	Interlock Sq. Buckle	5.00
ST	Star Thru. 6 thru 20		PC	Pettipac	2.50	839A	Int. Sq. matching Bolo	3.00
	+ 16½ thru 24½	45.98	B100	Stretch Belt S-M-L	4.00	HB	Horseshoe Buckle	1.50
EF	Easy Fit. 6 thru 24	37.98		Size XL	4.50	AHB	Arrowhead Name Buckle	7.00
	16½ thru 24½	39.98	CB2	Stretch Belt	4.00	436	Sunburst Buckle	4.00
• PAGE C •			CB1	Cincher Belt	8.00	R441	Engraved Buckle	4.00
TC	Tea Cup. 6 thru 20	38.98	CB3	Cincher Belt X-M-L-XL	12.00	J318	Silver Dollar Buckle	4.00
SS	Sashay Sk. S-M-L-XL	12.98	• PAGE H •			101	Simul. Stone Buckle	4.00
SL	Star Light. 8 thru 20	36.98	22TOE	Ringo Shoes 5½ thru 11		101B	Sim.St. matching Bolo	4.00
131	Star Twirl Sk. S-M-L	17.98		Black or White	16.98	• PAGE K •		
CF	Crossfire Dr. 8 thru 20	42.98		Colors	17.98	A1	Western Hat	9.98
856	Delightful Dr. 6 thru 20	35.98	P22	The Princess Shoes	15.98	650	Westn Shirt 14 thru 17	17.98
224	Pant/Blouse S-M-L-XL	16.98	SS	New Swinger Shoes	18.98		Sizes 17½ thru 18	18.98
PP	Pretty Pinc. 6 thru 20	45.98	SEL	Selva for Men	29.98	50	Matching Ladies Blouse	7.98
	16½ thru 20½	47.98	5168	Men's Boots	52.98	PS	Western Shirt of	
	22½ thru 24½	49.98	5574	Men's Boots	52.98		Prints or Stripes	15.98
• PAGE D •			5789	Men's Boots	45.98	BH	Badge Holder	.50
52	3 tier Sk. S-M-L-XL	13.98	RDD	Round Dancers Delight	24.98	655	4 Dancers Terry Towel	1.25
204	Diamond Pocket Skirt	21.98	FC	Cushioned Innersoles	.89	2	Tote Towel	1.25
JUMPER	Jumpers 6 thru 18	22.98	• PAGE I •			TH	Leather Towel Holder	3.00
222	Pant/Blouse S-M-L-XL	14.98	35	Teen Blouse 10-12-14	7.98	A or B	Indian Style Beaded Tie	3.50
MS	Men's Shirt 14 thru 17	12.98	31	Teen Skirt 10-12-14	9.98	43	Polyester Scarf	2.00
	Sizes to 18	18.98	502SC	Teen Skirt 10-12-14	10.98	1279	Lincoln String Tie	
RM	2 pc Dress	29.98	178	Girls Pettict. S-M-L	9.98		with Pearls	3.00
602TL	Tiered Skirt S-M-L	19.98	17	Teen Peasant Blouse		1279A	Lincoln String Tie	
• PAGE E •				Sizes 10-12-14	9.98		with Apache Tears	4.00
34	Blouse	13.98	32	Teen Skirt 10-12-14	10.98	SHB	Single Horse Bolo Tie	4.00
2	Peasant Blouse S-M-L-XL	13.98	41	Teen Blouse 10-12-14	7.98	DHB	Double Horse Bolo Tie	4.00
147	Peasant Blouse S-M-L-XL	12.98	42	Teen Skirt 10-12-14	8.98	MHB	Matching Horse Buckle	6.00
50	Peasant Blouse Reg & Lg	7.98	18	Teen Blouse 10-12-14	8.98	BC	Bolo Cords	1.00
650	Men's Shirt 14 thru 17	17.98	TS	Teen Shirt		WB	Wood Bolo Tie	2.50
	17½ thru 18	18.98		Sizes 10-12-14-16-18	9.98	WBU	Wood Buckle	4.00
34L	Peasant Blouse S-M-L-XL	15.98	1301	Fancy Ribbon Garters	3.00	DSorSD	Bolo Tie	3.00
340X	Peasant Blouse		HS	Hose Saver	.50	DSor SD	Scarf Slide	3.50
	One size fits all	10.98	TP	Tongue Pads	.25	DSorSD	Towel Tolder	4.50
D6521	Blouse 1 size fits all	8.98	P	Peds	.50	DSR	Add \$1 to above for	
A or B	Stick Pins	3.50	TS	Toe Sox	.35		Rhinestones	
P269	Pendant Dancers	3.50	HP	Heel Pads	.25	VT	Vermont Granite Bolo	2.25
P262	Pendant Dbl. Sqres.	3.50	6	Nu-life color spray	2.50	BN	Buffalo Nickel Bolo	1.50
P263	Pendant Sq & Round	3.50	7	Preparer	1.25	NZ	New Zealand Bolo Tie	
P264	Pendant Crystal Sq & Rd	4.00	102	Beverage Napkins	.65		Tiki God	3.50
PX314	Pendant S & R Crystal	4.50	103	S.D. all-occasion Cards	1.75	WL	Wildlife Bolo Baked Enamel	9.00
P264S	Pendant Dble. Sq. Crystal	4.50	20	Slo-Down	2.75	RM	Cardinal Bolo Tie on	
PX314S	Pendant Dble. Sq. Crystal	4.50	21	Spee-Dup	2.75		Mother of Pearl	8.00
• PAGE F •			BG	Badges	2.00	BDT	Bull-dogger Leather Tie	2.50
224	Pant/Blouse S-M-L-XL	16.98	4U	T-Shirts S-M-L-XL	4.00	1206	Classic Clip on Tie	1.25
221	Pant/Blouse S-M-L-XL	15.98	• PAGE J •			102	Crepe Narrow Col. Tie	.79
222	Pant/Blouse S-M-L-XL	14.98	A	Scenic Wildlife		WBT	Western Motif Bolo	
CAPE	Capes. All Reg.	19.98		Belt & Buckle	20.00		Tie, State Motif	1.50
	All long sizes & colors	21.98	B1	Wild Horse Belt	9.50	4U	Leather Thong Initial Bolo Tie	2.50
						1274	Rhinestone Tie	3.00

Continued



1606 HOPMEADOW STREET
 ROUTES 10-202
 SIMSBURY, CONN. 06070

NO.	DESCRIPTION	COST	NO.	DESCRIPTION	COST	NO.	DESCRIPTION	COST
• PAGE K • (Continued)			304	Men's Wstn Shirt Yoke Pattern	1.00	LP	License Plate	4.00
RS	Rhinestone Tie	4.50	305	Men's Wstn Shirt Yoke Pattern	1.00	12	Car Flag/Small	1.00
652	Scarf Slide	1.50	TC	Tie Clip	.25	13	Car Flag/Large	2.00
21	Scarf Slide	1.50	VEST	Vest Pattern	1.50	15	Wire Antenna Hook	.50
• PAGE L •			• PAGE N •			16	Caller Flag/Large	2.50
PS	Sleeve Patterns/each	.50	1	Reflective S.D. Fig. 3"	1.00	126	Square Dancers Handbook	5.50
1	Scoop neck Bod. Pattern	1.00	2	Reflective S.D. Fig. 6"	1.35	B	Basics of S.D. Book	.35
2	Vee neck Bod. Pattern	1.00	3or4	Reflective Bumper Sticker	1.00	EM	Mainstream/Ext Basics	.35
3	Sq. Neck Bod. Pattern	1.00	5.6	Polarized		NSD	National S.D. Book	3.98
4	Round Neck Bod. Pattern	1.00	7or8	Bumper Stickers	1.00	CC	Century Club Book	1.50
C	Midriff Peasant Pattern	1.50	NA2	Pres. Sens. Bumper Sticker	.50	PP	Personality Plate	2.50
4G	4-gore Skirt Pattern	1.50	NA3	Pres. Sens. Bumper Sticker	.50	PD	Pocket Dictionary	2.00
6	Heidi Look Pattern	1.75	NA5	Pres. Sens. Bumper Sticker	.50	SDE	S.D. Encyclopedia	7.00
JT	Jumper Top Pattern	1.00	NA6	Pres. Sens. Bumper Sticker	.50	SP	S.D. Encyc. Supplement	1.00
PB	Peasant Blouse Pattern	1.25	NA11	Pres. Sens. Bumper Sticker	.50	DG	Diagrammed Guide	5.00
NZD	No Zipper Dress Pattern	1.75	9	Pres. Sens. Camper Sticker	1.00	RDM	Round Dance Manual	5.00
8G	8-gore Skirt Pattern	2.00	10	Pres. Sens. Camper Sticker	2.00	SCP	Step-Close-Step	5.00
270	Dress Pattern	3.00	LPF	License Plate Frame	4.00	DP	Diplomas	.20
275	Dress Pattern	3.50						
276	Dress Pattern	3.50						
277	Dress Pattern	3.50						
280	Dress Pattern	3.50						
281	Jumper Pattern	3.50						
311	Teens Jumper Pattern	3.00						
309	Dress Pattern	3.50						
310	Dress Pattern	3.50						
282	Coat Pattern	3.50						
• PAGE M •								
740	Dress Pattern	3.50						
260	Dress Pattern	3.00						
1	Jumper Pattern	3.50						
2Dress	Pattern	3.50						
PP	Pick-a-Patch	1.50						
150	Iron-on/S.D. is Fun	2.00						
SD	Sew with Distinction	2.50						
NN	Needle Notes	5.00						
SF	Snap Fasteners	.80						
DS	Iron-on Dancers	.20						
160	Men's West. Shirt Pattern	1.50						
278	Men's West. Shirt Pattern	2.00						
300	Men's West. Shirt Pattern	2.00						
301	Men's Wstn Shirt Yoke Pattern	1.00						
302	Men's Wstn Shirt Yoke Pattern	1.00						
303	Men's Wstn Shirt Yoke Pattern	1.00						

ORDERING INFORMATION

Shipping and Handling Charges

On orders to \$5.00 add \$1.25; \$5.01 to \$10.00 add \$1.50; on orders totaling \$10.01 to \$25.00 add \$2.00; on orders over \$25.01 add \$3.00.

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OUR GUARANTEE — You must be completely satisfied or we will refund your purchase price.

ALL PRICES ARE SUBJECT TO CHANGE AND ANY ITEM MAY BE WITHDRAWN. This Catalog supersedes any previous advertisement. Copies available for your friends.

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 PHONE
 (203) 658-9417

ACROSS THE ALLEY — Belco 284

Choreographers: Richard and JoAnne Lawson

Comment: Busy yet not difficult two-step. The music is adequate.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
5-8 Scoot, 2, 3, 4; Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, Touch; Side, Close, Side, Touch end SEMI-CLOSED;
9-12 Starting in SEMI-CLOSED repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in HALF-OPEN;

PART B

- 1-4 Step Fwd, —, Point, —; Step Back end facing WALL in CLOSED, —, Touch, —; Side, Close, Side, Close; Side, —, Reach Thru to HALF-OPEN facing LOD, —;
5-8 Repeat action meas 1-4 Part A Except to end SEMI-CLOSED;
9-12 Run Fwd, 2, 3, Brush; On, 2, 3, Brush end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Bk, —;
13-16 Side, Touch, Side, Touch; Side, —, Thru, —; Side, Behind, Side, Front to SEMI-CLOSED; Walk, —, Pickup to CLOSED M face LOD, —;

SEQUENCE: A — B — A — B thru meas 15 then Step Apart and Point

PIAZZ — Hi-Hat 971

Choreographers: Stan and Ethel Bieda

Comment: Fun to do routine and the music makes one want to dance.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Side, Touch, Side, Touch; Side, Touch, Side, Touch;

PART A

- 1-4 Side, Close, Side, Swing IB; Side, Close, Side, Swing IB; Point, Knee, Point, Knee; Side, Behind, Side, Behind;
5-8 Side, Close, Turn face LOD in OPEN, Swing; Bk, Close, Fwd, —; Circle Away Two-Step; On Around Two-Step end BUTTERFLY M face WALL;
9-12 Repeat action meas 1-4 Part A;
13-16 Side, Close, Turn face LOD in OPEN, Swing; Bk, Close, Fwd, —; Step, Kick, Wiggle, Wiggle;

PART B

- 1-4 Fwd Two-Step; Fwd Two-Step; Away, Touch, Together, Touch; Away, Touch, Together, Touch end BUTTERFLY M face WALL;
5-8 Side, Close, Side, Touch; (Rev Twirl) Side, Close, Side, Touch; Lunge twd LOD, —, Swivel face RLOD, —; Swivel face partner & WALL, Close, Wiggle, Wiggle;

SEQUENCE: A — B — A — B plus 1st 8 meas of Part A and Ending.

Ending:

- 1-4 Side, Close, Side, Swing IB; Side, Close, Side, Swing IB; Side, Close, Side, Close; Side, Close, Lunge twd LOD, —.

FINESSE — Hi-Hat 971

Choreographers: Charlie & Madeline Lovelace

Comment: Lots of action but not difficult. Big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face DIAGONAL LOD & WALL, —, Touch, —;

PART A

- 1-4 Fwd, —, Side, XIB; Thru, —, Side, Close; L Turn M face RLOD in BANJO, —, Side, Bk; Check Bk, —, Side, Recov end SIDECAR M face DIAGONAL RLOD & COH;
5-8 Fwd, —, Side, Recov end BANJO; Fwd, —, Side, Recov end SIDECAR; (Tele-mark) L Turn, —, 2 to SEMI-CLOSED facing LOD & WALL, Fwd; Manuv, —, Side, Bk to CLOSED M face RLOD;
9-12 Pivot M face LOD, —, Check, Recov; Bk, —, Side, XIB to CONTRA BANJO M face COH & LOD; L Turn, —, Side, Close; L Turn, —, Side, Close end CLOSED M facing DIAGONAL LOD & WALL;
13-16 Fwd, —, Side, Recov; L Turn, —, L Turn, Bk to BANJO M facing RLOD & WALL; Bk, —, L Turn M face LOD & WALL, Fwd; XIB, —, Face, Close M facing WALL in CLOSED;

PART B

- 1-4 Side, Touch, Side, —; SEMI-CLOSED Rock Bk, Recov, Side, —; LEFT-OPEN facing RLOD Rock Bk, Recov, Side, —; OPEN face LOD Rock Bk, Recov M face WALL in CLOSED, Side, Close;
5-8 Side, Close, XIF, —; (Bk, Close, Fwd, —;) Side, Close, XIF, —; Side, XIB, Side, Thru; PIVOT, —, 2 M face COH, —;
9-12 Traveling RLOD Repeat action meas 1-4 Part B;

(Continued next page)

13-16 Repeat action meas 5-8 Part B:
SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 SEMI-CLOSED Fwd Two-Step; Fwd
Two-Step; (Twirl) Side, —, Behind, —;
Apart, —, Point, —.

SINGING CALLS

THAT'S LIFE

By Ron Hunter, Reseda, California

Record: D & R #143, Flip Instrumental with Ron Hunter

OPENER, MIDDLE BREAK, ENDING

Circle left that's life

That's what all the people say

You're riding high in April shot down in May

Left allemande curlique with your own

Trade and roll weave the ring you know

That's life and it ain't gonna change

Do sa do and promenade the ring

But I know I'm gonna change that tune

When I get back on top back on top in June

FIGURE:

Heads square thru four hands in time

You're gonna split those two 'round one

Make a line pass thru turn back star thru

Circle four halfway then square thru

Three quarters round do a left allemande

Swing the corner promenade her man

If I didn't think life wasn't worth a try

I'd jump right on a big bird and fly

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THINGS I TREASURE

By Rick Smith, Ft. Worth, Texas

Record: Longhorn #1026, Flip Instrumental with Rick Smith

OPENER, MIDDLE BREAK, ENDING

I want to count up all my treasures

Some that's old some that's new

Left allemande you do sa do now

Left allemande and weave the ring

I want to see the old world around me

Swing your own and promenade her

And when I count up my treasures

Your love I'll treasure most of all

FIGURE:

Head couples promenade go halfway

Two and four right and left thru

Square thru four hands around the ring

Do sa do and eight chain four

I want to see the world around me

Swing your corner promenade her

And when I count up my treasures

Your love I'll treasure most of all

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALLS

GIMMIE BACK THOSE BLUES

By Beryl Main, Golden, Colorado

Record: Chaparral #404, Flip Instrumental with Beryl Main

OPENER, MIDDLE BREAK, ENDING

Circle left

Way down in southern West Virginia

Lived a girl named Emma Jean

Well now the men star right

Go one time around left allemande and

Weave that ring my Mama she told me

Don't marry for money do sa do

Promenade hello good times

So long ramblin' come on now

Gimmie back those blues

FIGURE:

Well the heads you promenade and go

Halfway round the ring

Come down the middle star thru zoom

Everybody double pass thru and

Cloverleaf you do the centers

Square thru three quarters round

Allemande the corner do sa do own

Swing corner promenade her

Hello good times so long ramblin'

Come on gimmie back those blues

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

'TIL THE WELL RUNS DRY

By Jerry Hightower, Barstow, California

Record: Blue Ribbon #225, Flip Instrumental with Jerry Hightower

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner lady

See saw round your own

Men star right one time

Star promenade go walkin' round the ring

Girls roll back left allemande

Weave that ring wind in and out around

When you meet her over there

Do sa do that girl then promenade

Be careful or you'll end up

With a tear in your eye you'll never

Miss the water 'til the well runs dry

FIGURE:

One and three promenade 'em halfway round

Down the middle curlique boys run

Square thru three quarters

Gonna trade by and then star thru

Go right and left thru

Turn the girl my friend

Flutter wheel this lady

Go walking cross the ring reverse the flutter

Then you promenade be careful or

You'll end up with a tear in your eye

You'll never miss the water 'til the well runs dry

Here are two alternate versions of the figure for 'Til the Well Runs Dry that can be added.

FIGURE: (CALLERLAB Mainstream Plus 1)

One and three star thru do sa do
Single circle to ocean wave boys trade
Swing thru two by two girls run right
Bend the line star thru right and left thru
Pass thru trade by swing corner there
Allemande left new corner promenade
Be careful or you'll end up
With a tear in your eye you'll never miss
The water 'til the well runs dry

FIGURE (CALLERLAB Mainstream Plus 2)

One and three pass thru partner trade
Pass thru round one make a line
Forward eight and back lines pass thru
All turn left go single file
Go walking round you do men turn back
Go dixie grand right left right
Swing that corner girl and promenade
Be careful or you'll end up
With a tear in your eye you'll never
Miss the water 'til the well runs dry

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IN LIEU OF Q.S.

CALLERLAB selected no new movements for the second quarter of 1979. However, the group has suggested that emphasis be placed on the Circulate and Fold families. As a convenience, they have listed some ways in which these calls may be used.

CIRCULATES

(From a static square)

One and three star thru, pass thru
Star thru, pass the ocean
Eight circulate
Swing thru, eight circulate
Boys run, couples circulate
Wheel and deal
Pass to the center
Touch a quarter, scoot back
Scoot back again
Left allemande

(From a zero line)

Right and left thru, slide thru
Swing thru, boys cross run
Boys circulate, girls run
Couples circulate, girls circulate
Bend the line, touch a quarter
Single file circulate
Boys run, touch a quarter
Split circulate, boys run
Pass thru, wheel and deal
Centers pass thru
Left allemande

FOLD

(From zero box)

Swing thru, girls fold, peel off
Boys cross fold, extend
Trade and roll
Pass thru, bend the line
Slide thru, swing thru
Girls fold, peel off
Boys cross fold, extend
Trade and roll, pass thru
Tag the line
Leaders U turn back to an
Allemande left

(From a static square)

One and three star thru
Right and left thru with a full turn
Split two, round one to a line of four
Pass thru, ends fold
Dive thru, pass thru
Touch a quarter, walk and dodge
Boys fold, star thru
(establish a two-faced line)
Boys trade, wheel and deal
Sweep a quarter, pass thru
Reach across to an allemande left

MORE DRILLS

From Cal Golden, Hot Springs, Arkansas

FERRIS WHEEL. This is a popular and flowing movement if performed correctly. Center dancers should be cautioned to advance as couples until they stand side by side before doing the wheel and deal.

Couples one and three square thru
Swing thru, boys run
Ferris wheel
Pass thru, allemande left

Box 1-4 swing thru
Boys run
Tag the line left
Ferris wheel
Centers pass thru, allemande left

Box 1-4 step to a wave
Girls trade, girls run
Ferris wheel
Centers pass thru
Star thru, allemande left

Box 1-4 do sa do to a wave
Scoot back, boys trade
Boys run, ferris wheel
Right and left thru
Square thru three quarters
Allemande left

AMMUNITION

Join hands and circle left
Walk around your corner lady
Come back home and star thru
Face your partner, pass thru
Left allemande

Side two ladies chain across
Now roll away half sashay
Square thru four hands that way
When you meet the heads circle four
Ladies break to lines of four
Go forward up and back in time
Girls step forward and face one quarter in
(Towards the center of the square)
Boys face each other, everybody grand square
(Complete 32 beat grand square)
Now all join hands and circle eight
Just those who can right and left thru
The other four move up to the middle and back
Same four star thru
Left allemande

Sides right and left thru and turn that girl
Roll away sashay
Star thru, California twirl
Roll away half sashay
Pass thru and circle four
Ladies break to lines of four
Go forward up and back
Just the ladies pass thru
Men courtesy turn that Sue*

Now finish the call with this closer:

Square thru, on the fourth hand, left allemande

OR use this closer:

Right and left thru straight across
Now pass thru, face your partner
Left allemande

OR continue from the (*) with the following

Star thru, dive thru
Right and left thru, roll a half sashay
Square thru three hands that way
Circle four out there
Again the ladies break to lines of four
Go forward up and back
Just the ladies pass thru
Men courtesy turn that Sue

Use one of the previous closers shown above or this one:

Star thru, dive thru
Square thru three quarters
Left allemande

Head ladies chain across the town
Heads promenade go halfway around
Into the middle and star thru, pass thru
Right and left thru the outside two
Dive thru, square thru four hands
Be sure to go four, then separate
You go around one and into the middle
Star right and to the corner go
Left allemande

Head two ladies chain across
All join hands and circle eight
Ladies in the men sashay
Circle left in the same old way
Now the head gent and new corner girl
Dance up to the middle and back to the world
Pass thru, separate and go around one to a line
Go forward eight and back tonight
With the opposite two star by the right
Go once around but not too far
Gents to the center for a left hand star
It's once in the middle just for me
Now promenade partner don't you see
Heads wheel around and right and left thru
Face your partner do sa do
Everybody right and left grand

SINGING CALL ADAPTATION

READY FOR THE TIMES TO GET BETTER

Adapted by Ken Kernen, Phoenix, Arizona

Record: Rhythm Records RR-127

OPENER, MIDDLE BREAK, ENDING

Walk around your corner, turn partner by the left

Four ladies chain across the hall
You roll away half sashay, circle left that way
Roll away, grand right and left you go
Hand over hand go walkin' round that land
Do a do sa do and promenade now
It's been a too long time, with no peace of mind
And I'm ready for the times to get better

FIGURE

Head ladies chain go straight across that old ring

You roll away, go up and back
Star thru, circle up four and the head (side) gents break
Go up to the middle and come way back
You do a square thru and go four hands you know

Swing that corner there and promenade
It's been a too long time, with no peace of mind
And I'm ready for the times to get better

SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.



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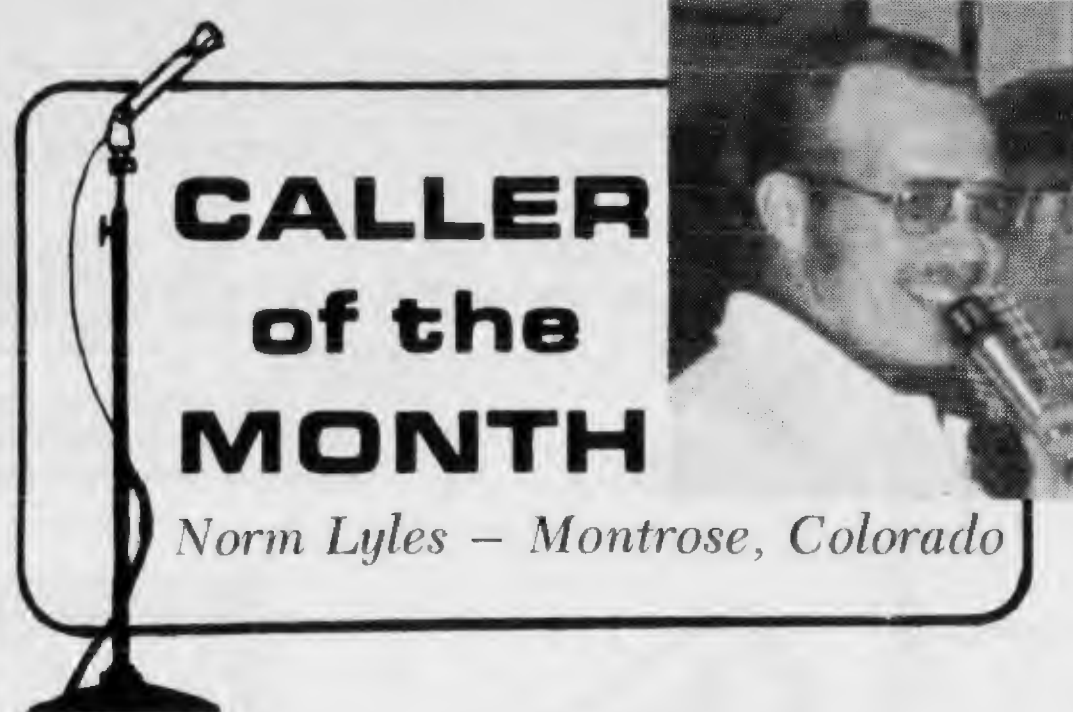
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A group of dancers from Placerville heard that Norm was learning to call and hired him to call for them. Norm bought some records and with the help of the "grin and bear it" attitude of the club, he became a caller. Since then Norm has attended two callers' schools, conducted by Johnny LeClair and Bill Peters, and has called at National Conventions.

Norm is a member of CALLERLAB and the Colorado West Callers Association. At the present time he calls for three clubs — the Nucla Pinwheelers (90 miles from his home), the Delta Hubwheelers and the Happy Hoofers in Montrose.

Norm is one caller whose heart is in the right place. He has called quite a few benefit dances, donating his time and talent free of charge. He also works long hours with those interested in becoming callers and helps set up calling jobs to get them started. He asks nothing in return except that they go out and call with a smile and promote square dancing.

Norm has recently "gone professional" by

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opening "Lyles Square Dance Shop" in Montrose. He makes his living from the proceeds of the shop and his calling.

It would be difficult to find anyone who is more dedicated to the activity of square dancing and more deserving of the accolades of his club members than is Norm.

(**LETTERS**, continued from page 3)

proper and there will be many attractions for visitors. I would like to ask any square dancers who are thinking of a visit to England and would be interested in dancing with us in the city where it all began to get in touch with me in plenty of time and we can put on our Drake '80 Dance as part of the official celebrations, thus making 1980 another hit.

Jouce Coulthard
5 Courtland Cres.

Plympton, Plymouth, England PL7 4HJ

Dear Editor:

The late Jay King published and advertised in S.I.O. four cassettes on "The Fundamentals of Hash Calling." I understand these cassettes are no longer available. If any of your readers have cassettes (total of four) and no longer want or need them, I would be interested in purchasing them outright or borrow them so I can copy them. Can anyone help me? Thank you.

Robert Schall
412 Edgetree Drive
Murrysville, Pa. 32935

Dear Editor:

Since first being introduced to square dancing in '65, I have been an avid fan of your magazine. When I started calling nine years later, your magazine became more invaluable than ever (if that were possible?). I find it

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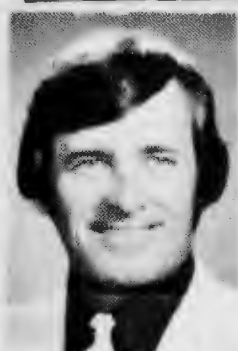
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wonderful and a little inconceivable that you and your staff can be continually involved in so many aspects of the square dance activity and yet come up with such excellent results, of which SQUARE DANCING is only one. Two efforts which are extremely worthwhile are the on-going standardization program of teaching and your upgraded emphasis on young people in the world of square dancing. With so many new figures being introduced, it is important that a person contemplating going to an unfamiliar club be aware of the level of dancing being done by the club. And our "younger" people in the activity will always hold a needed position in square dancing, in that newer and different viewpoints on any ideas are necessary to the vitality of any activity. With my upcoming assignment to Japan only a few months away, I find myself looking at square dancing as an old friend in a new country and also a wonderful way of meeting new friends. I will continue to rely on your excellent publication as a stable foundation and a source of fresh ideas, now more than ever before. . . . A hearty "well done" and keep up the good work.

Rodney G. Bradish

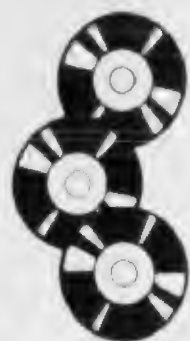
APO San Francisco, Ca.

Thank you very much — Editor

Dear Editor:

Social opportunities for single women in their twenties are sometimes quite limited and that is why I began square dancing last July. The beginner class was wonderful. There were, of course, more women than men, but our caller/teacher made a point of seeing to it that any woman who had sat out a tip got a partner for the next. Well, I'm at

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Mainstream Workshop level now, and finding it very difficult. There seems to be an unwritten rule that by the time you graduate from your beginner class you should have found a regular partner, and I haven't. Most of the men, however, are with their wives or regular partners. The workshop classes aren't much fun because of the anxiety of "headhunting" between tips and the boredom and disappointment of sitting out two tips in a row when the hunt has proved unsuccessful. . . . Why is it that no provision seems to be made to help

single female dancers go past the beginner level? The item in your February column indicates that this is a problem in other areas as well. Has anyone written to you with any solutions?

Nancy Doman

Garden Grove, Ca.

One suggestion is having two ladies dance together with one taking the part of the man. One caller indicates that he uses all position calling only, where there are only "dancers," not men and women, and that he doesn't care if a square is made up of six women and two

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men or if it's all women — each person learns what he/she is to do regardless of where he/she is located. This is fine, as far as it goes, but some consideration would have to be given to such basics as slide thru, star thru, box the gnat, California twirl, etc., where the man is always a man and the lady is always a lady. — Editor.

Dear Editor:

About that picture taken at "Pappy" Shaw's in the February SQUARE DANCING. Are you sure that was in the forties? Jessie and I were there about 1952 and I am sure that is us in about the center of the right hand section. It looks like us. . . . There was nothing at Pappy Shaw's about "FRA states" or "conversion modules" but it would be difficult to think that anyone could go home from one of the present day callers' schools inspired as we were when we went home from Pappy Shaw's.

Dallas Smith

Cut Bank, Mt.

A little detective work indicates that our photographer, Joe Fadler, took the picture. Because he had done no shooting for us outside of the Los Angeles area and because Joe did the pictures for us at a special clinic that Pappy held at Hollywood (California) High School in November, 1948, we assume that would be the locale for the picture. — Editor.

Dear Editor:

Just had to drop you a line and tell you how much we enjoyed the articles on "Pappy" Shaw, Smooth Dancing and Take a Good Look on "Rip and Snort." "Pappy" was a great promoter of fun, style and grace in square dancing. From the time we first picked up a mike in the late forties we hoped to go to "Pappy's" callers' school but never made it. If we had it

Lou Mac



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to do over again perhaps we could work it out and know we would be the richer for it. I guess we have enjoyed Sets in Order for about 30 years. Keep up the good work.

Tommie Pharr
Lee's Summit, Mo.

Dear Editor:

I have read S.I.O. (SQUARE DANCING) since about 1955 — your magazine and contents are amazing even after all these years! It is simply a joy to receive every month. You must have the most super staff in the U.S.A. I

think it ranks number one of all magazines published.

Doug Grayer

Keswick, Ont., Canada

I thank you and the staff thanks you — Editor.

Dear Editor:

This is in reference to your February editorial about palms up or palms down when promenading in position dancing. When I am in the right hand (lady's) position, I simply do

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the lady's part, palms down and all. This has worked very well for me and without no one having called it to my attention. To me, this seems to be the most natural thing to do.

LeRoy Johnston
Charlotte, N.C.

Dear Editor:

In our own area and many others, most clubs discontinue dancing from June to September. If this is the case in most areas in North America, we should perhaps consider dropping the Quarterly Movement selection

for those months.

Fred Willing
Victoria, B.C., Canada

Dear Editor:

I have studied the December issue of SQUARE DANCING more deeply now and found the look on "Explode the Wave." I would like to suggest another explanation: For Explode the Wave do something like a square thru two hands but use right hands twice instead of alternating hands. I wonder if the inventor got the idea after studying the Grun-

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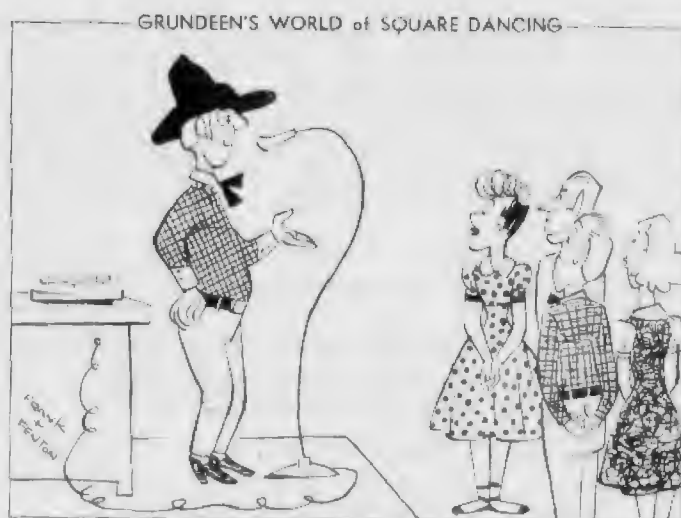


Marv K

P.O. Box 30007 Eugene, OR 97403

deen cartoon of August, 1972.

Heiner Fischle Hannover, Germany



"... 'South Paw Swap' is allemande left... 'Pass the Digits' is right and left thru... 'Shackle the Brew' is tea-cup chain... any questions?"

Dear Editor:

I have been dancing for nine years. The club I belong to does this "Flip Wilson" and the men kicked, turned the ladies under and twirled them. One night at a dance a man kicked, turned the lady under and twirled her and she had a pony tail. The pony tail hit me on the lip. I think this kind of dancing should be stopped — let's get back to smooth dancing again.

Name
Withheld

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THANK YOU I.S.U.

Recently Bob Ruff, square dance consultant for schools, was invited to be a guest teacher at Illinois State University at Normal, Illinois. During his two-day visit he taught classes in square dancing and square dance calling. Also included was a session with the American Heritage Dancers. Dr. Gwen Smith and Dr. Carmen Imel of the I.S.U. Dance Department made all of the arrangements for this program.

THANK YOU IOWA

"How To Teach Square Dancing, Round Mixers, and Contemporary No-Partner Dances" was the theme of the workshop held recently at the Grant Wood Area Education Agency in Cedar Rapids, Iowa. Bob Ruff was invited to be the workshop leader. School teachers from seven counties in Eastern Iowa attended. Jon Meskimen, Physical Education Consultant for the Grant Wood Agency, coordinated this successful event.

THANK YOU FROM BOB RUFF

By means of this advertisement Bob Ruff would like to thank Dr. Smith, Dr. Imel, and Jon Meskimen. Similar workshops are available to schools and universities. Call or write for information.

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SINGING CALLS

SWEET FEVER — Hi-Hat 499

Key: E Flat Tempo: 128 Range: HC

Caller: Ed Fraidenburg LB Flat

Synopsis: (Break) Sides face grand square — allemande corner — promenade (Figure) One and three square thru four hands — do sa do corner — make a wave — ladies trade and swing thru — boys run — bend the line — right and left thru — flutter wheel — sweep a quarter more — swing corner — promenade (Figure Mainstream Plus 1) Heads lead right circle — break make a line — right and left thru — single circle halfway to ocean wave — boys trade and run to right — wheel and deal — cross trail — swing corner — left allemande — come back promenade (Figure Mainstream Plus 2) Head two couples square thru four

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
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HC	
HB	
HA	
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LF	
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ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

hands — with outside two right and left thru — swing thru — boys run right — half tag — follow your neighbor — left allemande — do sa do — swing corner — left allemande — promenade.

Comment: Notice that Ed is on two labels this month. This tune does not seem to be as good for him as the other label. This release does not give the dancers the "wanta dance" feeling. Music is average. Rating: ★+

SHE CAN PUT HER SHOES UNDER MY BED ANYTIME — Hi-Hat 498

Key: G Tempo: 128 Range: HD
Caller: Ernie Kinney LB

Synopsis: (Break) Four ladies chain — chain back — do paso — courtesy turn — sides face grand square (Figure) One and three promenade halfway — down middle right and left thru — square thru four hands — right and left thru outside two — rollaway — turn thru — left allemande — do sa do — swing — promenade.

Comment: Not one of Ernie's best efforts. An unusual title for a square dance release but does not hurt the choreography which flows nicely. The use of the tea cup chain added a flare for the dancers. Callers may have to work on hesitation on word metering offered by Ernie. Rating: ★+

GIVE ME BACK MY BLUES — D & R 145

Key: A Tempo: 130 Range: HC Sharp
Caller: Ron Russell LC Sharp

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) One and three rollaway — star thru — with outside two make right hand star — heads star left in middle — same two square thru three

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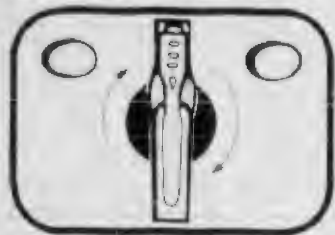
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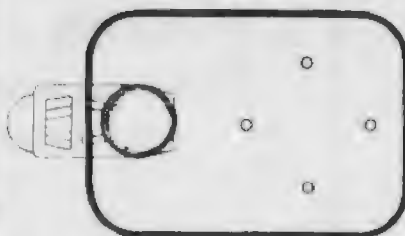
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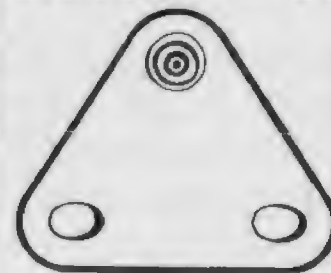
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hands — trade by — step to ocean wave — swing thru — boys trade — swing corner — promenade (Alternate figure) One and three lead right — circle four — right and left thru — curlique — two steps at a time — double pass thru — first two left — next two right — star thru — pass thru — swing corner — left allemande — promenade.

Comment: Too bad so many companies released this tune. This is the third. This one is good with a real country fiddle taking the lead in several spots. Good dance movement and enjoyed by dancers. Callers will have to decide which they want. This features

CALLERLAB experimental two steps at a time for an alternate figure. Rating: ★★

VAYA CON DIOS — Thunderbird 190

Key: C **Tempo: 132** **Range: HC**
Caller: Bud Whitten **LB**

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — roll the girls — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle curlique — boys run — right and left thru — veer to left — half tag trade and roll — pass thru — trade by — swing corner — left allemande — promenade.



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Comment: Above average recording. The tempo seemed fast for the figure and the timing for the dancers seemed rushed. Nice job of execution by Bud. A good instrumental. Mainstream figure. Rating: **

'TIL THE WELL RUNS DRY — Blue Ribbon 225
Key: E Flat Tempo: 128 Range: HC
Caller: Jerry Hightower LC

Synopsis: Complete call printed in Workshop.
Comment: Noticeable on this release is indicating a CALLERLAB Plus 1 or Plus 2 Movement that may help sales. Nice easy dance movements although nothing too special. Good calling by Jerry. Well established tune that most callers can use. Rating: **+

GIMMIE BACK THOSE BLUES —

Chaparral 404

Key: A Tempo: 130 Range: HC Sharp
Caller: Beryl Main LC Sharp

Synopsis: Complete call printed in Workshop.
Comment: Really sounds like "Just Because" as it starts and probably could be used that way. Good instrumental and many companies could learn a lesson by letting caller override the music as is heard in this release. Dancers enjoyed the feeling of this record. This so far is the best of three releases of this tune. Rating: **+

I NEED SOMETHING EASY TONIGHT —

Thunderbird 191

Key: D Tempo: 128 Range: HD
Caller: Bob Bennett LC Sharp

Synopsis: (Break) Four ladies chain — join hands circle — boys center — girls sashay — circle left — left allemande — turn partner right — left allemande — swing own — promenade (Figure) Head couples square thru four hands — right and left thru — touch a quarter — follow your neighbor — spread apart — swing thru — go two by two — boys run right — half

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tag — corner swing — left allemande new corner — promenade.

Comment: An unusual title for this release. Enough figure for a dancer on a singing call release. Timing execution makes dancers want to change speed on indication to do a slow swing thru. Good instrumental music. Follow your neighbor and spread is hardest movement. Rating: **

THAT'S LIFE — D&R 143

Key: E Flat & E

Tempo: 130 Range: HC Sharp
Caller: Ron Hunter LC

Synopsis: Complete call printed in Workshop.

Comment: This release was selected for the workshop due to the nice execution by Ron and very good and different instrumental. This reviewer will have to question the capability of most callers being able to handle the tune as Ron does. Music has a big band sound which doesn't give the traditional sound but is worth a listen. Rating: **+

LUCKY ME — Longhorn 1027

Key: A Flat & A

Tempo: 130 Range: HD Flat
Caller: Jim Hayes LB Flat

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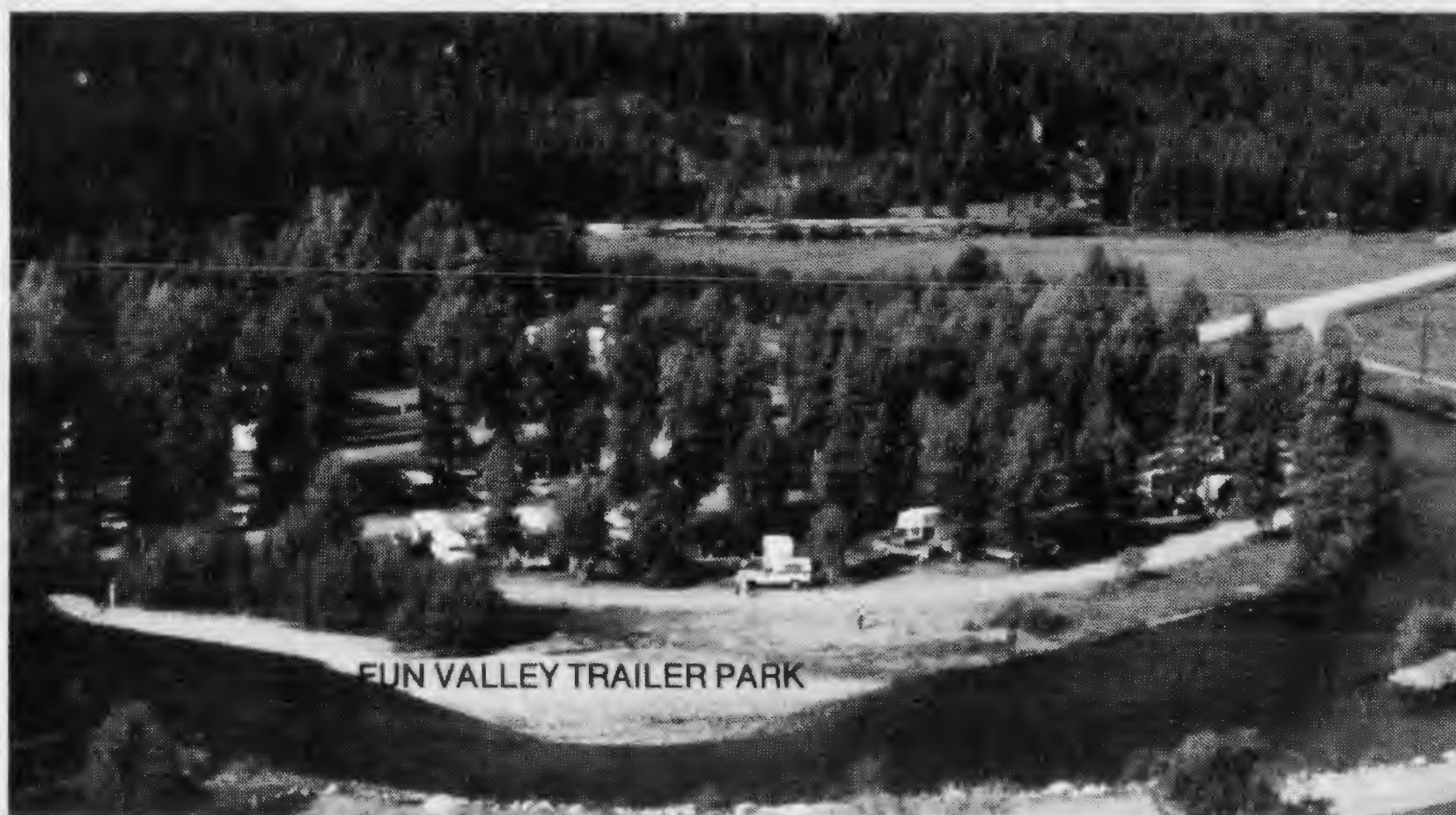
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I'll Come Back to You —		
C. Donahue	PR	1018
I'm Gettin' High On Love —		
E. Sheffield	RBS	1247
I'm Going Back Some Day —		
J. Chavis	Lore	1172
Looking For a Corner — L. Gravelle	BS	2084
Love Over Easy — G. Zeno	BS	2083
Never Ending Song of Love —	TNT	140
Ole Slew Foot the Bear — C. Ross	PR	1019
Rattler Romp — J. Henderson	BM	002
Red River Gal — C. Guest	Kal	1235
Selfish — B. Vinyard	JP	103
Showboat Gambler — D. Harry	ALS	A1002
Sister Kate — R. Mineau	SC	640
Supper Time — W. Mosely	SOS	1007
Sweet Melinda — B. Carmack	4B	6006
The Bull and the Beaver — B. Volner	SM	1003
Three Times Seven — M. Carter	SOS	1006
Who's Sorry Now — T. Wegener	SC	638
ROUNDS		
All of Me	JP	301
Cecelia	DR	652
Happiness Street/Let's Linger	GR	14274
I'm So Lonesome	RB	904
June Night/Happiness Is a Waltz	CEM	37032
School Days/For Me and My Gal	GR	14275
Shanty Town	TNT	139
Stand By Your Woman	CH	C602
Tonight/Jailhouse	Chk	1003

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- W-5079 You Light Up My Life
by Larry Jack
- W-5080 Gypsy Feet by Gary Weston

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SC 636 Am I Blue

SC 635 Yodeling Katie

SC 634 Jeepers Creepers

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Synopsis: (Break) Four ladies promenade one time around — swing own — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — right and left thru — veer left — ferris wheel — pass thru — swing thru — girls circulate — boys trade — turn thru — swing corner — promenade.

Comment: Although a re-issue of this tune under Oh Happy Lucky Me, it deserves mention again as a good release. An updated figure gives this another dance feeling. Key changes assist this tune. Jim seems to have some trouble on pitch but survives due to good all

around recording.

Rating: **

DISCO FEVER — Chaparral 504

Key: C

Tempo: 128

Range: HE

Caller: Ken Bower

LE

Synopsis: (Break) Four ladies promenade — swing at home — circle left — allemande — do sa do — promenade (Figure) Heads flutter wheel — sweep one quarter more — everybody double pass thru — track II — swing corner — left allemande — weave ring — do sa do — promenade.

Comment: A nice recording by Ken but imagine most callers will have to put forth much effort in

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accomplishing what Ken does. The music is good and very danceable movements. Quick ending. Rating: **

I'LL WASH MY FACE — FTC 32028

Key: C & D Tempo: 130 Range: HC
Caller: Ed Fraidenburg LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Two and four promenade half-way — one and three curlique — boys run — swing thru — boys run right — ferris wheel — square thru three hands — swing corner — left

allemande — promenade.

Comment: Easy and mainstream level for figure usage. Callers should be able to accomplish with no problem. Vocal by Ed on called side seem to be not clearly cut in portions of the release. Ed does a fine enough job. Rating: **

THINGS I TREASURE — Longhorn 1026

Key: E Flat Tempo: 130 Range: HC
Caller: Rick Smith LE Flat

Synopsis: Complete call printed in Workshop.
Comment: Nice relaxed dance that most any group will enjoy. Good background music and



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TB 191 **Something Easy Tonight** by Bob Bennett
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easy calling by Rick. Dancers enjoyed this release as a middle of the evening relaxer. Any caller should be able to call this one. Mainstream level and beginners' class could probably master. Rating: **+

HOEDOWNS

STAR WARS — Prairie 2005

Key: G

Tempo: 130

Music: Western Swingers — Banjo, Guitar, Bass

DON'T DO IT — Flip side to Star Wars

Key: G

Tempo: 130

Music: Western Swingers — Banjo, Guitar, Bass

Comment: Two fine hoedowns by Prairie this month. Steady rhythm, good instrumentals and melody line that will not necessarily distract a caller at work. Preference by this reviewer leans towards the "Don't Do It" side.

Rating: **+

PICKER PATTERN Side A — Ranch House 103

Key: C

Tempo: 132

Music: The Ranch Hands — Drums, Bass, Guitar, Piano

An Open Letter From Your Feet.

Dear Boss,

Frankly, we wish that you had gone into something like stamp collecting or chess. Anything to take some of the pressure off us.

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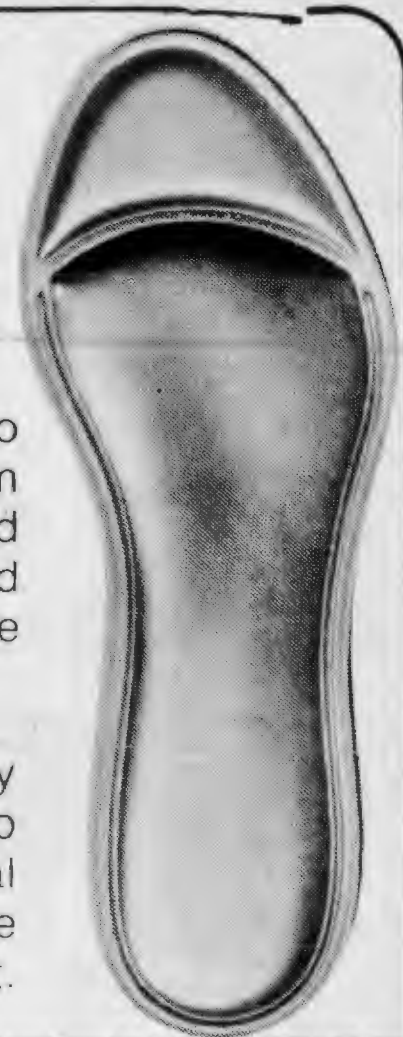
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PICKER PATTERN Side B — Flip side to Picker Patter Side A

Key: C **Tempo: 132**

Music: The Ranch Hands — Drums, Bass, Guitar, Piano

Comment: A very good patter record allowing caller to select an instrumental or just a rhythm background. Side A offers instrumental lead and Side B a rhythm track. Not new to the industry but refreshing. Rating: **+

EASY MONEY — Kalox 1233

Key: F **Tempo: 132**

Music: Kalox Rhythm Boys — Guitar, Banjo, Bass, Vibes, Piano, Trumpet

JOHNNY DOLLAR — Flip side to Easy Money

Key: E Flat **Tempo: 132**

Music: Kalox Rhythm Boys Guitar, Banjo, Bass, Vibes, Piano, Trumpet

Comment: Two hoedowns that bounce with the ounce. Good on both sides. These two offer quite a melody line that some callers look for. Easy Money sounds like I Got Rhythm. A good buy this reviewer feels; however, if you're looking for the old traditional sound this may not be your bag. Rating: **+

(NAT'L CONVENTION,

continued from page 11)

ers, Engine #9, Let's Cuddle, Sugar Lips, Sandy's Waltz, Selfish, Miss Frenchy Brown, One More Time, Tango D' Ideas, Jazz Me Blues, Street Fair, It's a Sin and Take One Step. The same dances will be programmed in the round dance halls, with these additions: Spaghetti Rag, Answer Me, My Love, Dream Awhile, Moon Over Naples, Continental Goodnight, Roses for Elizabeth, Games Lovers Play, In the Arms of Love, Three A.M., I Wanta Quickstep, Lazy Quickstep, Oklahoma National '78, Hold Me, Butterfly, Alice Blue Gown, The Millionaire, Third Man Theme, Elaine, Kon Tiki, Beautiful River, Hustle Around, Desert Song, Madrid, Would You, Patricia, Hawaiian Wedding Song and Sugarfoot Stomp.

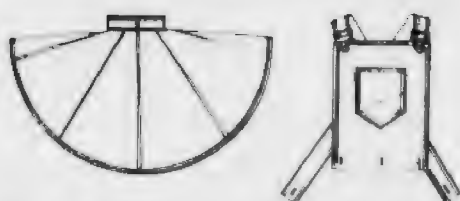
Sound

The Services Committee for the 28th National has finalized the agreement with Jim Hilton of Hilton Audio Products, Concord, California, to provide sound for all the dance halls, in conjunction with the house sound system. Jim will provide the units needed in

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the dance halls, as well as capable individuals to monitor each system while in use. Jim has spent a great deal of time viewing and testing the dance areas to be used. He has shared his expertise in suggesting many ways that Convention officials might be able to obtain the best sound possible for the Convention. Sound for all afterparties will be supplied by the Sound Committee, using the equipment of Wisconsin callers. House sound will be used in the Education Panel Rooms.

There's only one thing left to do — hie yourself to Milwaukee and enjoy!

(CALLERLAB, continued from page 15)

Small World Awards presented to those coming from overseas to attend this convention went to Tac Ozaki and Matt Asanuma, Japan, Pete Skiffins, England, Jac Fransen, The Netherlands, Wally Cook and Barry Wonson, Australia, and Graeme Thawley of New Zealand.

In line with a policy put into effect this year, CALLERLAB's future conventions will alternate between the east coast, midwest and western areas. The CALLERLAB Convention in 1980 will be in Miami, Florida, Hosting city for '81 is Kansas City.

As in the past, one of the high points of the Convention was the opportunity afforded callers from all parts of the world to meet informally, before, between and after the scheduled sessions to compare notes, exchange ideas and just to "shoot the breeze."

"The miracle of all this," said one caller from Canada, "is that all these professional men and women, as busy as they are with their own calling programs, find time to come all this distance to be together for just three days.

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(ADVANCED DANCING,

continued from page 16)

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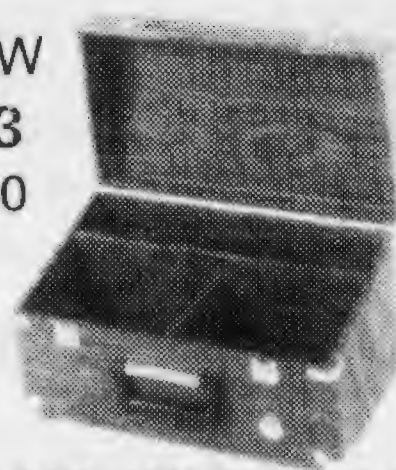
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festivals and conventions now have Advanced dancing on the program. There are numerous Advanced and Challenge weekends throughout the country, and several full dance vacations at these levels are held at square dance resorts and campgrounds.

IN MEMORIAM

A square dance caller and ardent booster of the activity, Lou Doty of Battle Creek, Michigan, passed away in March. Lou was a native of Battle Creek, a Navy veteran and was active in Scouting. Lou and his wife, Kate were

among the first SIOASDS Area Reps.

George Plahn of Wakita, Oklahoma, also passed away in March. George and his wife, Ethel, were avid dancers and provided help and encouragement to other dancers whenever possible.

Our sincere sympathy to Kate, Ethel, and their families and friends.

MEMORABILIA LIBRARY

Allemande Hall in Chattanooga, Tennessee, is in the process of compiling a library of Tennessee Square Dancer's memorabilia



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Chuck Donahue

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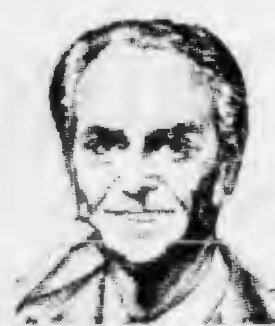
- PR 1019 "OLE SLEW FOOT THE BEAR" by Claude Ross
- PR 1018 "I'LL COME BACK TO YOU" by Chuck Donahue
- PR 1017 "GYPSY WOMAN" by Claude Ross
- PR 1016 "LITTLE RED WAGON" by Johnnie Scott
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which was suggested by Bob and Jeanette Kemper, Presidents of the State Square Dance Association in a letter received by Bob Pursley. The matter was taken before the Board and a decision was made to build shelves in the office for display of these items, which will consist of plaques, pictures, banners, scrapbooks, etc., gathered from the various square dance clubs all over the state of Tennessee. Since Allemande Hall is the only hall in Tennessee built, owned and operated solely by square dancers, it was felt that it was

the proper storehouse for such material. When collected and compiled, this should offer a unique contribution to Allemande Hall and will be of interest to area dancers as well as visitors from all over the country.

WILLARD ORLICH

One of the prime movers in the field of contemporary square dance choreography, Willard Orlich passed away May 2, 1979, at a hospital near his home in Bradenton, Florida. Long associated with American Square Dance (American Squares) magazine as a dance edi-

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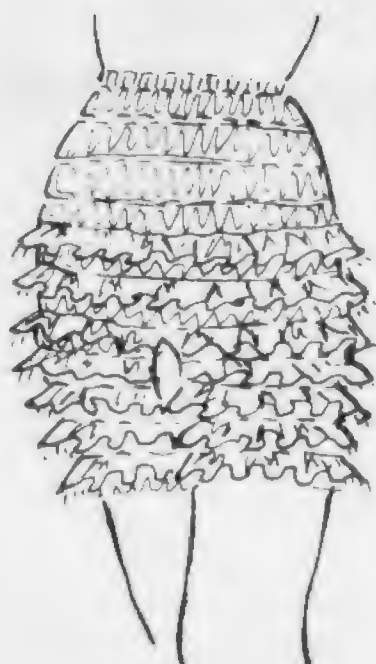
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tor, Willard produced his own note service and contributed articles to this and other publications. A few years ago he prepared the dance drill material in the Caller/Teacher Manual for the Extended Basics Plateau. Willard will long be remembered. We join with his many friends in extending our deepest sympathies to his wife, Merle.

A LEADER PASSES

May Gadd, a household word to dancers in many parts of the world, passed away this last January. She was 88 years old. The New York

Times of January 30 said: "For 46 years, Miss Gadd worked for the Country Dance and Song Society of America, retiring as its national director in 1973. A cheerful, round-faced woman of English birth, she came to this country in 1927 to work with the New York branch of the English Folk Dance Society as organizer and teacher; she remained to reshape it into an independent, nonprofit, American organization."

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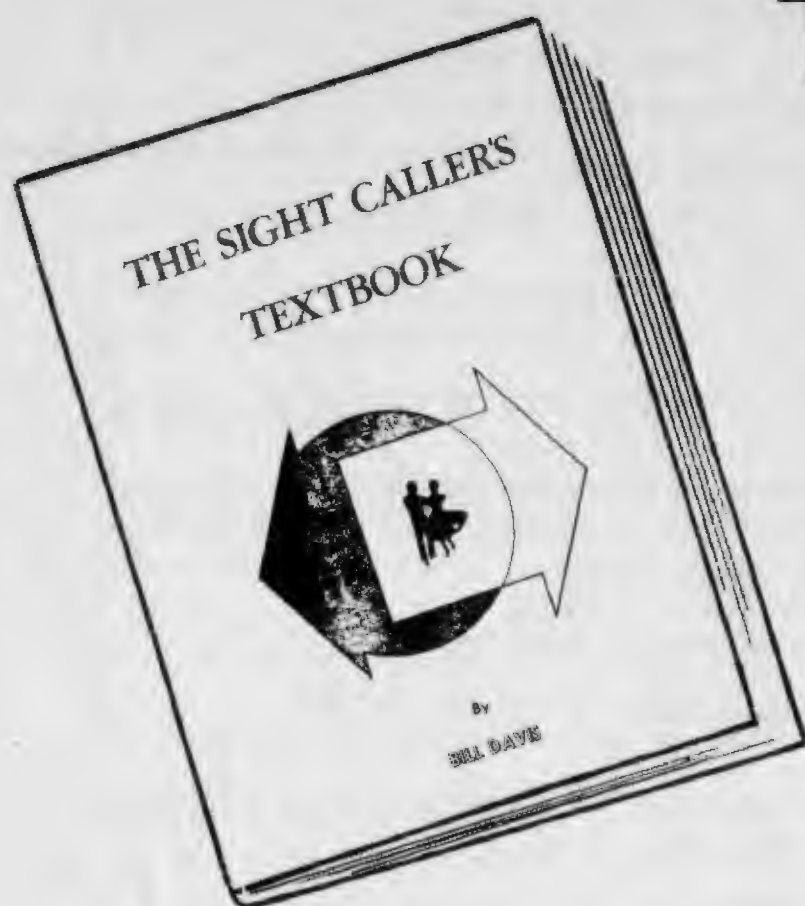
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IN MEMORIAM

Square dancers were saddened to learn of the passing of Shirley Dawson, widow of the

late Bob Dawson, in Sarasota, Florida, in February. Bob taught many people to square dance and Shirley will be remembered as an important part of a great team.

A.B. (Abey as his friends called him) Coleman also passed away in February. A.B. was a faithful club caller and one of the great boosters of good, sound teaching of smooth square dancing in the Kingsport, Tennessee, area.

Our sincere condolences to their families and friends. They will be missed.

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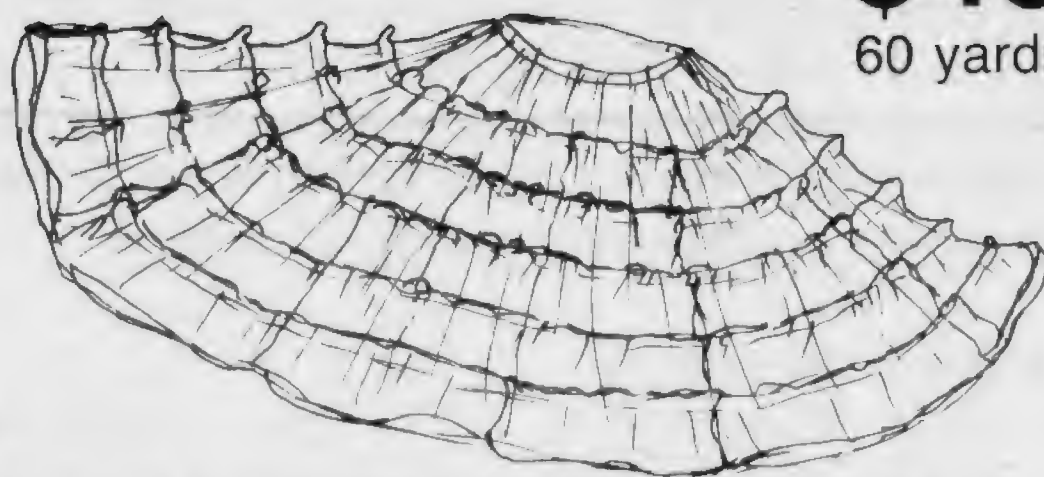
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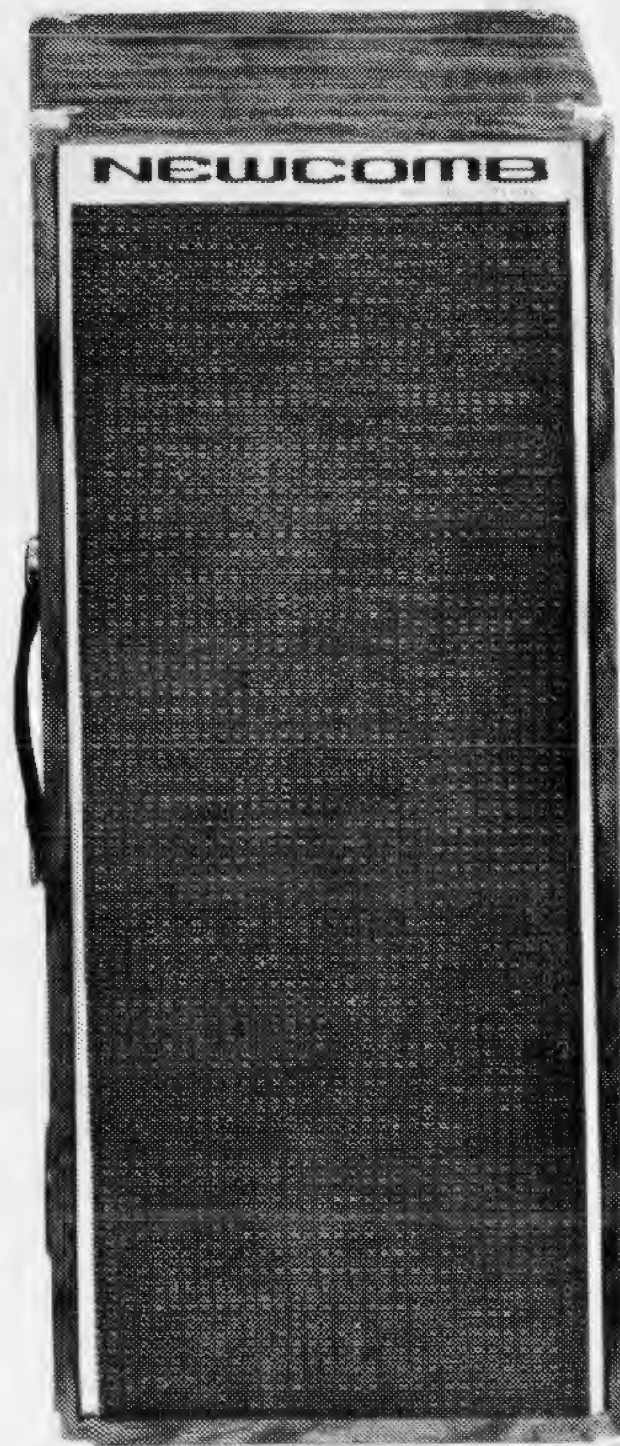
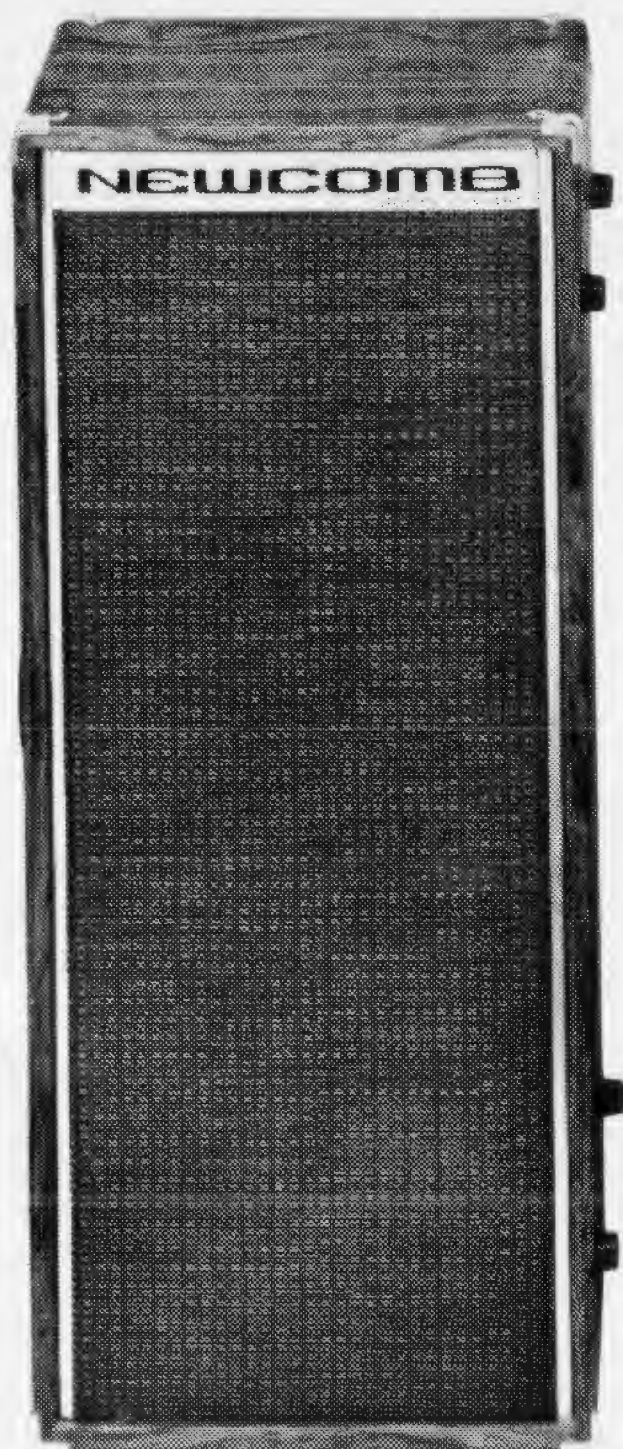
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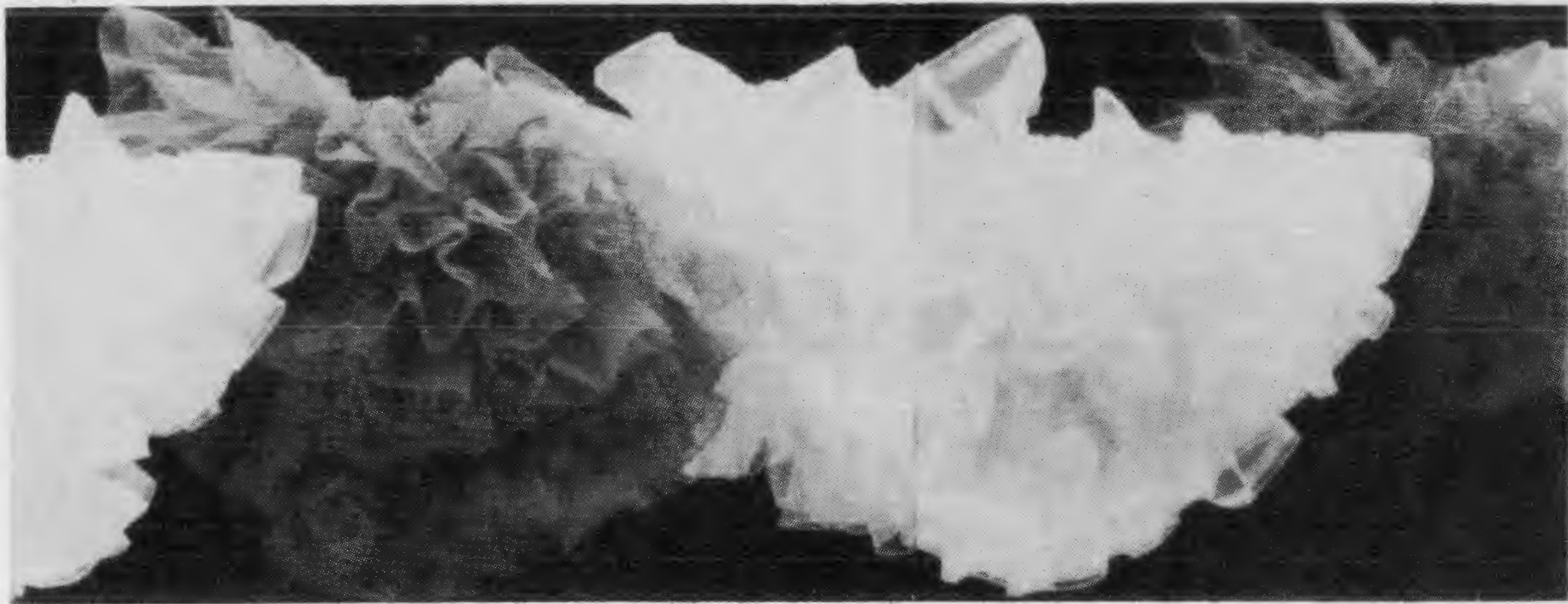


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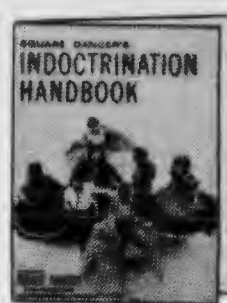
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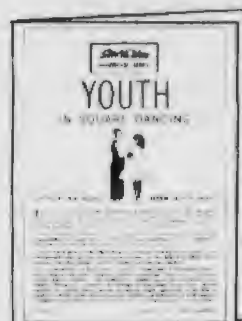
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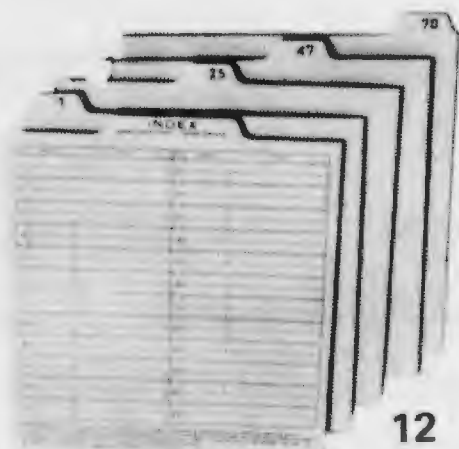


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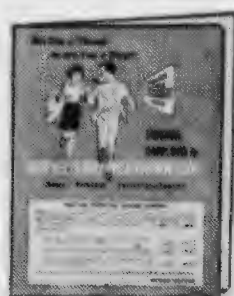


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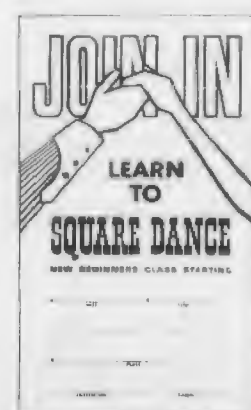
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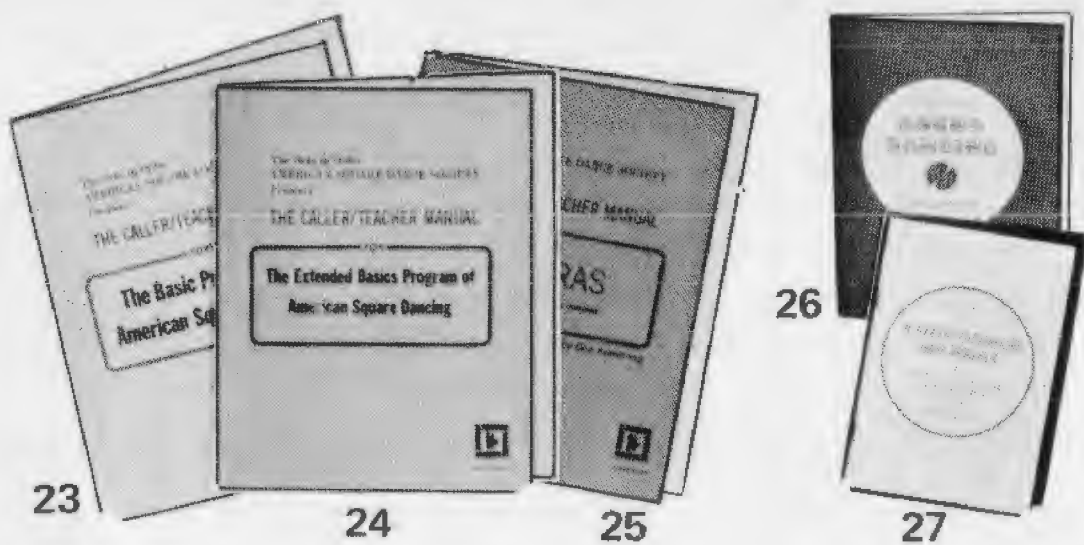


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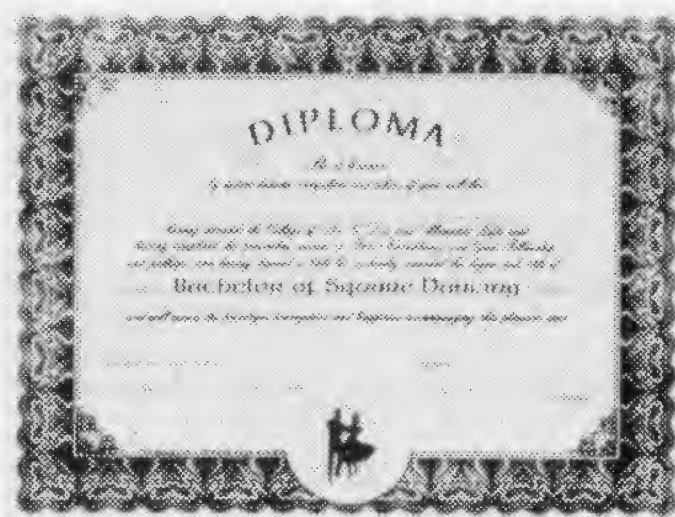
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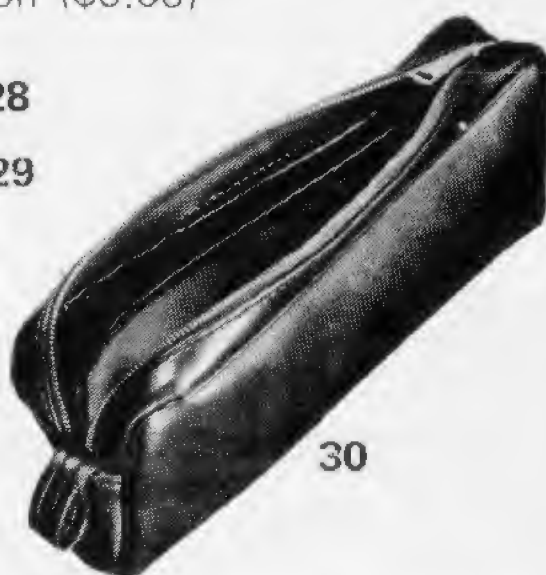
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SQUARE DANCE DATE BOOK



- June 1-2 — State Convention, Culture Bldg., State Fairgrounds, Nashville, Tennessee
 June 1-3 — N.Z. 13th S/R/D Convention, Blenheim, New Zealand
 June 1-3 — Weekend, Turkey Run State Park, Marshall, Indiana
 June 1-3 — 16th Honeyland S/R/D Festival, Concord College, Athens, W. Virginia
 June 1-3 — Mammoth Lakes S/D Festival, Warming Hut # 2 Mammoth Mt. Ski Area, Mono County, California
 June 1-3 — R/D Clinic, Durham Civic Center, Durham, North Carolina
 June 2 — 5th Annual Summer Special S/D, Plains Elementary School, Timberville, Virginia
 June 2 — 17th S/R/D Festival, Tarrant Co. Convention Center, Fort Worth, Texas
 June 2-4 — Hummel-Dance, Sporthalle Wegenkamp, Hamburg, W. Germany
 June 3 — 7th Pen-Del Spring Frolic, MacMorland Center, Widener College, Chester, Pennsylvania
 June 8-9 — 30th S/R/D Festival, The Armory, Prescott, Arizona
 June 8-9 — Fun in the Sun Vacation, Convention Center, Myrtle Beach, South Carolina
 June 8-9 — Kampeska Kapers, Masonic Temple, Watertown, South Dakota
 June 8-9 — S/R/D Festival, Huntingdon, Pennsylvania
 June 8-9 — 25th Annual S/R/D Festival, Gunnison, Colorado
 June 9 — State Convention, Von Braun Civic Center, Huntsville, Alabama
 June 9-10 — 12th Annual Gold Digger's S/D, Miner Breakfast and Gold Panning, New Community Center and Diggins, Yreka, California
 June 13 — Trail Dance, Square & Round Dance Center, Boise, Idaho
 June 15-16 — 15th Annual S/R/D Festival, Ricks College, Rexberg, Idaho
 June 15-16 — Buckeroo S/D Roundup, Roseburg, Oregon
 June 15-16 — 9th Annual S/D Festival, Hi School Gym, Mt. View, Wyoming
 June 15-17 — So. Cariboo S/D Jamboree, 100 Mile House, B.C., Canada
 June 15-17 — 1st Annual Yearling Weekend, East Hill Farm, Troy, New Hampshire
 June 15-17 — Cup of Gold Promenade, Fairgrounds, Sonora, California
 June 15-17 — 21st R/D Festival, Menger Hotel, San Antonio, Texas
 June 15-18 — 20th Australian National S/D Convention, Brisbane, Australia
 June 16 — Jamboree, Recreation Center, Romeoville, Illinois
 June 16-17 — State S/D Federation Convention and Annual Meeting, Rochester, Mn.
 June 21-23 — 13th National Challenge Convention, Holiday Inn, Butler, Pa.
 June 22-23 — 29th State S/D Festival, Com-

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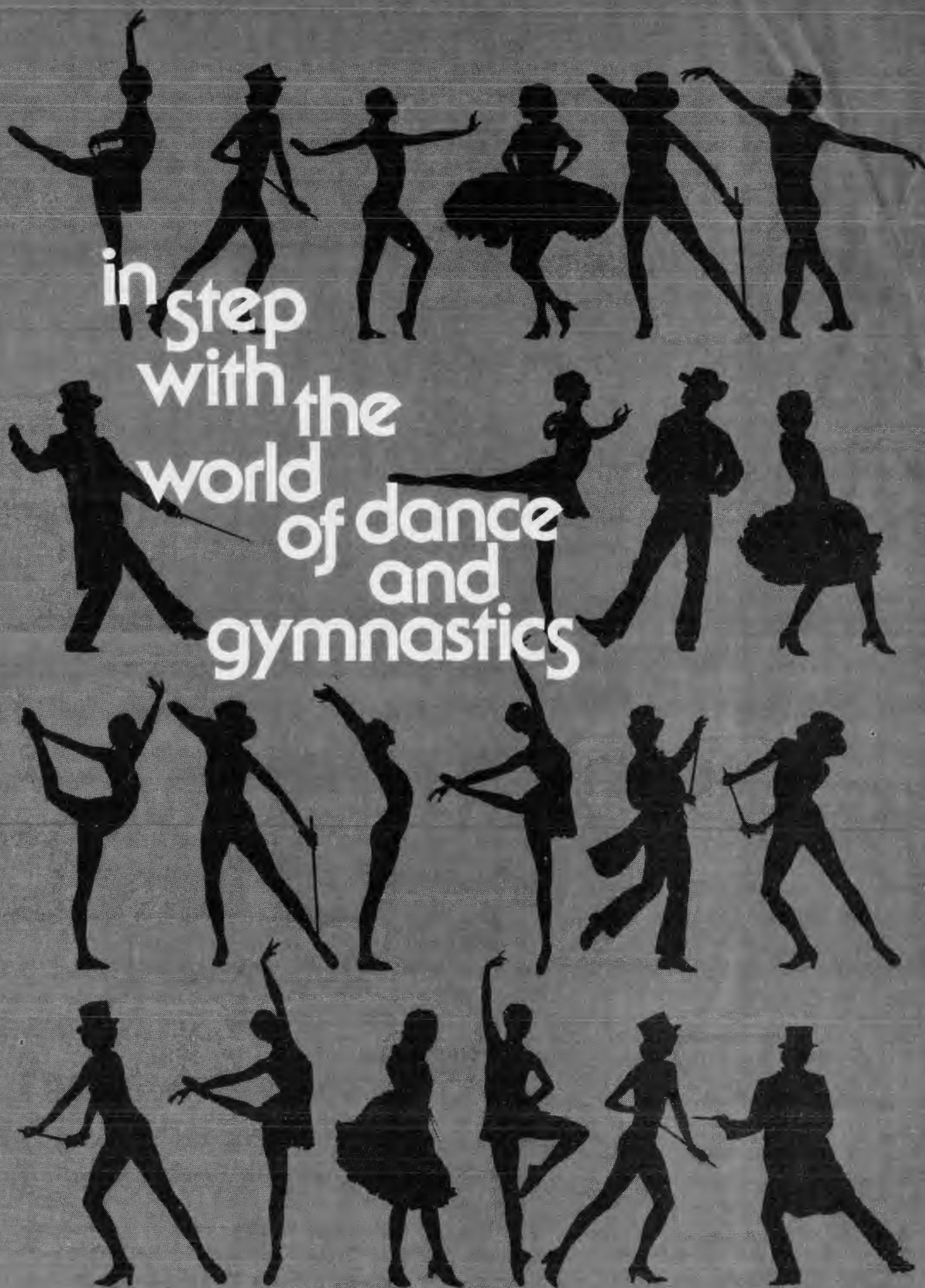


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 June 22-24 — 5th Annual June Jump, Grade School Gym, Osburn, Idaho
 June 22-27 — American Folk Dance Workshop, University of Wisconsin, Oshkosh, Wisconsin
 June 24-25 — Campers' Trail Dances, Kiesler's Clear Lake Campground, Waseca, Minnesota
 June 24-27 — Trail In Festival of Stars, Interlaken Lodge/Villas, Lake Geneva, Wi.
 June 25 — Trail In Dance, Peotone Fairgrounds, Peotone, Illinois
 June 26 — Trail End Dance, Jeffery School, Kenosha, Wisconsin
 June 27 — Single Square Dancers' Trail End Dance, Memphis, Tennessee
 June 28-30 — National Square Dance Convention, MECCA, Milwaukee, Wisconsin
 June 30-July 7 — Caravan of Campers S/R/D Week, House of Roth, Clementsport, Nova Scotia, Canada
 July 3 — Annual Independence Day Dance, City Arena, Norfolk, Virginia
 July 6-7 — 14th "Dam Dance," Flaming Gorge Dam, Utah
 July 6-8 — New R/D Teachers Clinic, Lubbock, Texas
 July 6-8 — 13th Annual State S/D Festival, West High School, Anchorage, Alaska
 July 6-8 — 13th Calgary Stampede, Calgary Alberta, Canada
 July 6-8 — Annual Intermountain Funstitute, McCall, Idaho
 July 6-8 — EAASDC Summer Jamboree, Heilbronn, Germany
 July 13-14 — Summer Festival, Convention Hall, Gadsden, Alabama
 July 13-14 — 9th Annual Fun Festival, Jekyll

Island, Georgia
 July 13-14 — 6th "Dance in the Clouds," Jay Peak, Vermont
 July 13-15 — Leadership Seminar, Samuelson-Union Bldg., Central Wash, State College, Ellensburg, Washington
 July 14 — Round Dance Festival, Civic Center, El Paso, Texas
 July 14 — Vacation Special, Brazos Center, Bryan, Texas
 July 19-21 — National R/D Convention, Radison-Muehlebach Hotel, Kansas City, Missouri
 July 19-21 — 16th Star Spangled Festival, Hunt Valley Inn, Baltimore, Maryland
 July 20-21 — Charles Towne Square Round Up, Charleston, S.C.
 July 20-21 — Skagit Squares Outdoor Summer Fun Fair, Mt. Vernon, Wa.
 July 20-22 — 30th Annual White Mountain Festival, Show Low, Arizona
 July 20-22 — Summertime Weekend, Hospitality Inn, Enfield, Connecticut
 July 20-22 — ASDSC Fun Weekend, Grass Valley, California
 July 22-27 — SIOASDS Asilomar S/D Vacation, Pacific Grove, California
 July 27-28 — 9th S/R/D Festival, Student Hall, Marshall Univ., Huntington, W. Virginia
 July 27-28 — Black Hills S/D Festival, Rushmore Civic Center, Rapid City, S.D.
 July 27-28 — Hayloft Hoedown, Davis Barn, Swafford Valley, Mossybrook, Washington
 July 27-28 — Arkansas S/R/D Convention, Robinson Auditorium Convention Hall, Little Rock, Arkansas
 July 27-29 — Cutty's 2nd Annual Dance Festival, Coaldale, Colorado



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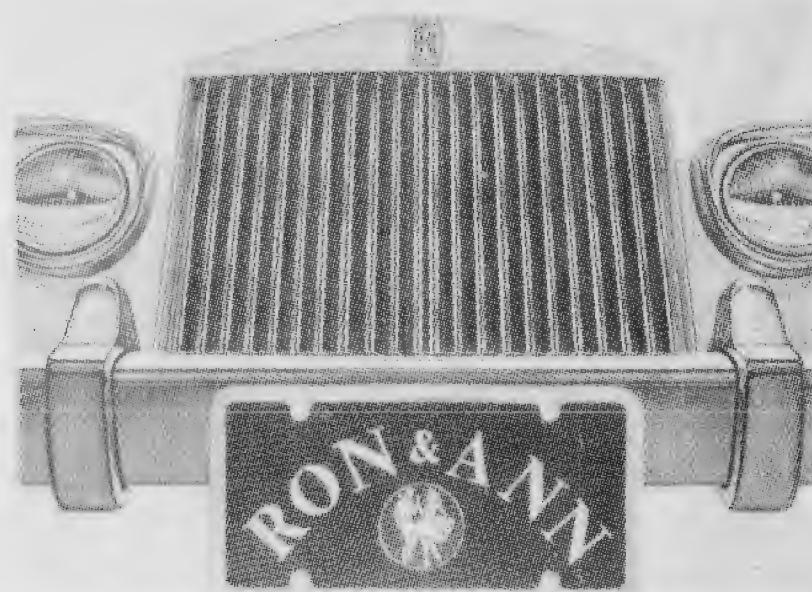
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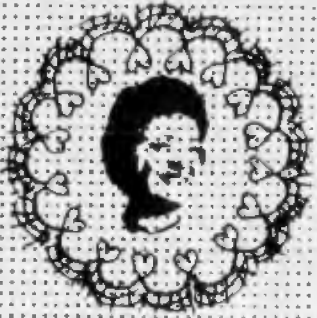
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